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HUMANITIES



Celebrate the Blues!

About This Issue



Integrated Health Services, Inc. was born in Maryland in 1986 and has, since that time, achieved great success as the premier nation-wide provider of cost-effective subacute care. Like Maryland, our values are a combination of the strongly practical and the deeply humanistic. As such, we have a responsibility to encourage these values within the healthcare community and the community at large. Integrated Health Services is proud to sponsor this issue of Maryland Humanities.

*Robert N. Elkins, M.D.
Chairman and CEO*

Until his death in 1992, Willie Dixon worked to see the blues respected as "an important part of our history and our culture." As he wrote in his autobiography, *I Am the Blues*,

Blues are the facts of life, good and bad, right and wrong. Blues always tell the truth. I want everybody to have and know the wisdom of the blues.

The title of his book reflects the deeply personal nature of the blues as a musical form. Each artist is the blues. And yet, what bluespeople play and sing carries a kind of truth about the whole human condition. It is a music born and nurtured in the African-American experience, but it also provides a rare common ground on which all Americans can come together despite race, class, and generational differences.

Supported by the National Endowment for the Humanities, the Maryland Humanities Council, and the Maryland State and Prince George's arts councils, The Blues Project focused on topics traditionally raised by the humanities — origins and definitions, formative influences, the lives and contributions of significant individuals, and the resulting cultural legacy. The project entertained as it educated. Through The Blues Project, we have sought to reach the public about traditional things in non-traditional ways.

Lyle E. Linville & Isa N. Engleberg
Prince George's Community College

Dear Readers,

Your enthusiastic response to our magazine and to our very first fundraising campaign inspires us each day. You are the force that energizes our work.

There are so many of you to thank. We will publish our first annual report this fall to acknowledge each of you properly; but until then, we will mention a few of our heroes here.

The unwavering support of Integrated Health Services, Inc. enables us to present you with this enlarged edition of our magazine. The unending patience of our production editor, Ric Cottom, encourages us to produce a quality product.

The ongoing suggestions offered by unselfish professionals in public relations and fundraising give life to our first annual giving drive. On their advice, we are enclosing a return envelope in this magazine to make your giving as easy as possible. We thank each of them, but we dedicate our efforts to our friend Bill Ross.

Our creative young volunteers in **Humanities For Maryland** continually amaze us. And finally, our Board is the rock that supports our every effort. We are grateful.

Barbara Wells Sarudy
Executive Director

*The humanities go beyond our senses
and reach into our souls.*



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HUMANITIES

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On the cover:
Walter Horton. *The Rhythm and Blues*
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Defining the Blues

By Barry Lee Pearson

During the first decade of the twentieth century a new song form known as the blues spread throughout the south and along the Mississippi and Ohio Rivers. The blues is similar to earlier African-American music such as spirituals, worksongs, hollers, ballads, and reels, but the music term "blues," was not in common use prior to the turn of the century. Initially exclusive to the African-American community, the new music soon gained broader acceptance and has remained both an African-American tradition and a vehicle of popular culture ever since.

African Americans used the blues for self expression, to articulate common social concerns and experiences, and as the soundtrack for weekend dances. The blues soon became a symbol of racial identity commonly associated with the rural and urban working classes. Blues expressed hard times and good times for people who worked throughout the week in the fields, camps, mills, and factories and who celebrated the weekend at house parties, country breakdowns, jook or taverns. Blues songs lamented the tribulations and celebrated the pleasures of African-American life. Because of its openly sensual focus, generations of preachers, teachers, and parents condemned it as "the devil's music" and warned of the moral pitfalls lurking in the places where it was played. Shunned by respectable folks, blues connoted dancing, drinking, gambling and sundry other jook joint sins.

By mid-century many African Americans perceived blues to be out of step with upward mobility, a reminder

of an oppressive past they were anxious to transcend. According to Prince George's County blues artist Archie Edwards:

*People felt bashful, ashamed of the blues. They figured if you played the blues you were telling somebody you worked on a farm and had to eat cornbread three times a day and were hard up. They said it was passing away, and if they heard you playing blues, people said you were 'old down home.'*¹

Virginian John Cephas, a recent National Heritage Award recipient, concurred:

*Years back when segregation was more apparent, there was an attitude that anything a black man could do really wasn't worthwhile...and people back then might have thought, 'Well maybe we don't have anything here.' And the young people, they didn't want to hear that old stuff...they got out of touch with that type of playing.*²

Edwards and Cephas were discouraged during the 1950s and 1960s by their community's negative attitude toward their music. But they and other artists persevered, and the blues survived its mid-life crisis. Today younger African-American audiences are showing renewed interest in their musical heritage.

The blues evolved through several names. Following World War II the recording industry coined the term "rhythm and blues" as a marketing strategy to promote upbeat postwar blues. Less than a decade later an old

blues euphemism, "rock and roll," was applied to much the same music, though it was now targeted to a broader crossover popular culture market. In the last decade of the twentieth century the term blues is recognized throughout the world and considered one of the most influential forms of American music.

Despite its expanded audience, the blues retains a clear connection to its roots in the African-American community. John Cephas reminds us that:

*The blues we play was born in the black community out in the country at house parties and country breakdowns where people would get together and dance all night long. This is black music, but it's also all our music, it's an American tradition. Today anybody can learn the blues, but for me it's part of my heritage. It's my blood.*³

Blues draws from community institutions ranging from the house party to the church. It shares the linguistic imagery and wordplay common to African-American oral tradition. Blues carries messages on multiple levels, and the words often have more than a single meaning. The sound, both vocal and instrumental, is inflected with shades of emotional intensity. As poetry, blues can stand up to the printed page but only really comes alive when it is sung and an audience responds. At the bottom line, blues depends on the artist's capacity to express emotion. The same vocally derived principles apply to blues instrumentation. Instruments provide rhythm, but they also act as second

Blues are the facts of life, good and bad, right and wrong. Blues always tell the truth—the blues tell you of the past, the present, and what you hope for the future.

Willie Dixon



Unidentified bluesman. *The Rhythm and Blues Foundation/Jake Blues Collection.*

voices, responding to or interweaving with the vocal line. Blues musicians refer to these qualities as “feeling” and assert that you have to “feel” the blues in order to play them.

The blues is more than poetry to dance to. It is a racial ethnic voice, a way of talking about life, and a storehouse of African-American tradition. Blues artists, like their African counterparts, the griot or Jeli, are caretakers of these traditions, and their songs serve as valuable keys to the African-American experience. African-American poets, writers, artists and critics recognize the power and validity of the blues. The blues’s most ardent supporters include W. C. Handy, Sterling Brown, Zora Neale Hurston, Langston Hughes, Richard Wright, Ralph Ellison, Albert Murray, Amiri Baraka, Sherley Anne Williams,

and Houston Baker, Jr. Furthermore, one cannot fully appreciate the works of Alice Walker, August Wilson, Gloria Naylor, Romare Bearden, or John Edgar Wideman without considering how they reflect the blues tradition.

Blues, however, never depended on the approval of the intellectual or artistic elite. It was forged in performance and judged by its working class audience. Blues artists and their tough critical core of supporters maintain the blues aesthetic and remain the real experts when it comes to describing how and why blues works.

A musicologist might speak of the blues clinically as a twelve-bar, three-chord, three-line form with an AAB rhyme scheme commonly played in four-four time. Musicians know blues

comes in a wide variety of packages, so they talk about the blues as a feeling, the truth, a way of talking about life and a way of life.

Often stigmatized as purveyors of “the devil’s music,” blues musicians defend their expression as secular truth not so far removed from spirituals or gospel. St. Louis bluesman Henry Townsend, drawing on his eighty-plus years of experience, explains:

A lot of people, when you use the terms blues, say ‘That’s the devil’s music.’ Well, it’s just as good as gospel. The only difference is the gospel people are singing about what was done in biblical days. I’m not at the biblical time. I’m at this age as of now and people as of now. I’m singing about true things about people’s lives. Stories that were brought to me or some of the experiences that I had. And each word that I say



Phil Wiggins (left) and John Cephas (right) of Cephas and Wiggins in concert at The Blues Project. Photo © 1993 Alex Jones.

would be the truth in the sense that it happens. If you can condemn the truth, then I haven't got a chance, because that's all I'm telling. And 'the devil music,' well I don't think the devil cares too much about the truth. As long as it's the truth, one truth is no greater than the other. Blues is a fact in somebody's life. It has happened to somebody.⁴

John Cephas follows a similar line of reasoning:

If you listen closely to blues and gospel music you'll see the music is just about the same, only the words are different. In gospel you sing about your feelings about God, whereas in the blues you sing about your girl done you wrong, your job, your hardships. It's all life stories told in song. True-to-life stories from the black community. Somebody, somewhere down the line has lived that story.⁵

Finally, the late Willie Dixon adds:

Blues are the facts of life, good and bad, right and wrong. Blues always tell the truth—the blues tell you of the past, the present, and what you hope for the future.⁶

Musicians also cope with the stereotype that blues music is intrinsically sad. People think of it as a depressed state of mind, the historical result of oppression, racism, and economic subjugation. While these conditions characterize part of the African-American experience, they don't tell how people were strong enough to survive and transcend these conditions. Musicians, however, understand blues to be a cure for being down, a healing ritual that refreshes the spirit. Blueswoman Koko Taylor sets the record straight:

A lot of people that don't really have the experience listening to the blues, they think of the blues in their mind as old, slow, drawn-out depressing music. You hear a lot of people say, 'No, I don't like the blues because it's too depressing.' But my blues is not depressing. My blues is designed to make people look up, to look forward, not to look back. People come up to me after a concert and say, 'You know that song you did? It just made my day.'⁷

The late Roosevelt Sykes, a gifted pianist and blues composer, spoke of the curative power of the blues as he attempted to dispel the notion that blues artists sang only of their personal troubles:

Now some people don't understand. They think a blues player has to be worried, troubled to sing the blues. That's wrong. It's a talent. If every man with worry could play the blues, why another guy's worried to death and he can't sing a tune. You ask him to sing the blues, he says he can't sing it. So blues is sort of a thing on people like the doctor. I'll put it this way. There's a doctor, he has medicine, he's never sick, he ain't sick, but he has stuff for the sick people. See, you wouldn't say:

'Call the doctor.'
'I'm the doctor.'
'Oh, you're a sick man?'
'No. I just work on the sick people.'

So the blues player, he ain't worried and bothered, but he got something for the worried people. Doctor, you can see his medicine, he can see his patient.

The blues is good for you because at the time it was created, the human spirit was under attack.

Phil Wiggins



*Blues, you can't see the music, you can't see the patient cause it's soul. So I works on the soul and the doctor works on the body.*⁸

Sykes locates the blues where it belongs, as an art form and a professional skill that involves reaching out to touch people, invisible medicine for the soul. It is a healing force that the good blues doctor uses to cure those in need.

Sykes's medical analogy is not without precedent, as blues names like Dr. Feel-good, or Dr. Hepcat attest. The "doctor" title also connects with the American medicine show tradition.

Novelist and critic Albert Murray, author of *Train Whistle Guitar* and *Stomping the Blues* notes:

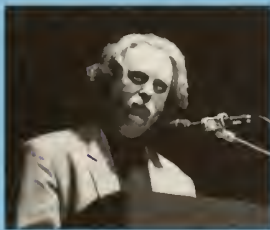
*The spirit of the blues moves in the opposite direction from ashes and sackcloth, self-pity, self-hatred, and suicide. As a matter of fact, the dirtiest, meanest, and most low-down blues are not only not depressing, they function like an instantaneous aphrodisiac!*⁹

Thanks to writers like Zora Neale Hurston, Albert Murray, and August Wilson, we are unlikely to lose touch with the blues. Harmonica Phil Wiggins, John Cephas's partner and one of the current caretakers of the blues tradition, recognizes the value of

his inheritance and accepts his responsibility to pass the torch along. For Wiggins and other artists, blues is a living thing:

It's real powerful music because of where it came from and what its use was. It came from the black community and was born during hard times. It was used as a cure, as an escape from the hard times like for parties, for good

*times, it's good dance music. The same reason people enjoyed it then, people enjoy it now. I mean blues is nourishment for the human spirit. The blues is good for you because at the time it was created, the human spirit was under attack. And so it was really needed. And it's still there. I don't think it will die out because it's real strong. I just think that people need to hear it.*¹⁰



Barry Lee Pearson, lead scholar for *The Blues Project*, is a folklorist and professor of English at the University of Maryland, College Park and president of the National Council for the Traditional Arts. He also is the author of *Sounds So Good to Me: The Bluesman's Story and Virginia Piedmont Blues: The Lives and Art of Two Virginia Bluesmen*, and co-producer of *The Roots of Rhythm and Blues: A Tribute to the Robert Johnson Era*, nominated for a Grammy Award as Best Traditional Blues Recording of 1992.

NOTES

- ¹ Archie Edwards, personal interview.
- ² John Cephas, personal interview, 1981.
- ³ Cephas, personal interview, 1987.
- ⁴ Henry Townsend, personal interview, 1982.
- ⁵ Cephas, personal interview, 1982.
- ⁶ Willie Dixon speaking at "Black American Blues Song," Smithsonian Institute, 1982.

- ⁷ Koko Taylor to Robert Franklin, "Like it Is," n.d. WESM-FM.
- ⁸ Roosevelt Sykes, personal interview, 1969.
- ⁹ Albert Murray, *The Omni-Americans* (New York: Outerbridge and Dienstfry, 1970), p. 147.
- ¹⁰ Phil Wiggins, personal interview, 1991.

African Cultural Traditions in the Blues

By Portia K. Maulsby



Wendell Holmes in concert at The Blues Project. © 1993 Alex Jones.

For nearly four centuries, African Americans often were characterized as a people without a culture. This interpretation is documented in early scholarly discourses on black language, religious practices, and music that describe the salient features of African-American culture as imitations and variations on Euro-American culture. By the 1960s some scholars began to challenge this theory, documenting Africa as the cultural source for many African-American values and traditions.¹

This African heritage "must be viewed in terms of creative processes which allow for continuity and change."² As African cultures evolved in the New World, responding to migration, technological advancements, and new political, economic, and social arrangements, they maintained traditions from their African past and innovated

to meet the demands of a changing environment. Tradition and innovation are both illustrated in the array of styles that constitute the African-American music.

African cultural traditions define the way African-Americans create, interpret, and experience music. The creative process mirrors the social organization of African communities. Within this structure, the nuclear family, relatives, neighbors and friends interact as a unit. This organization of black life underscores the conception of musical performance as a celebratory community event. Audience members become active participants, blurring the traditional distinction between performer and audience. Audiences interact with performers, singing familiar verses and

"hook lines," responding, "sing to me," "I hear ya," "tell the truth," and so on, and displaying physical gestures.

Promotional materials also highlight the spontaneous, interactive, and celebratory character of African-American musical performances. They read: "come and jam with," or "come and get down with" for secular concerts and "come and be moved by" for religious gatherings.

Contemporary performers, in meeting the cultural expectations of black audiences, adapt recorded versions of their songs with ad lib "rapping" (secular) or "sermonettes" (sacred) to establish rapport with the live audience. When the singing actually begins, the style of the performance complements the "we are here to party" or "we are here to be moved" attitude of the audience or congregation.

The audience is encouraged to participate in any way, sometimes even to join performers on stage. Soul singer Sam Moore, of the duo Sam and Dave, recalls how he "would stop the band and go hand-clapping in the audience [and] make them stand up."³ Through music, African Americans express themselves as individuals and share the creative experience with one another.

In African and African-derived communities, music is an integral part of daily life. Associated with a variety of activities, it is assigned specific functions that determine the content, structure, and style of a song. Children's game songs, for example, entertain, develop motor skills, and facilitate play. The lyrics often feature call-response structures to facilitate musical exchanges between the children. Hand-clapping and stomped dance patterns accompany many game songs, providing an intricate rhythmic foundation.

Similarly, African Americans perform work songs to ease the burden of hard, physical labor and to coordinate effort. The songs' call-response structure encourages all workers to participate. Pounding hammers or axes often supply rhythm and timing.

The degree to which music fulfills its intended function determines its artistic merit. Cultural values, which determine the guidelines for song interpretation, play an important role in this process. And the performers' style and aesthetic qualities are central to the evaluative process.

African-American performances are distinguished from those of other cultures by a distinctive black music aesthetic, whose elements may be categorized as (1) style of delivery; (2) quality of sound; and (3) mechanics of delivery.⁴

Style of Delivery

The style of delivery refers to the physical mode of presentation, where body movements, facial expression, and clothing are intrinsic to the performance. In African and African-derived communities, music-making represents a celebration of life and symbolizes vitality. African-American performers demonstrate this concept through the dramatic manner in which they deliver a song. They become totally consumed, displaying an emotional intensity and a physical involvement that is dramatized through use of the entire body.

The vitality of African-American life is evident, too, in costumes of bold, vivid colors. The costumes and the ways in



Blind Jim Brewer and friends on Maxwell Street in Chicago. The Rhythm and Blues Foundation/Jake Blues Collection.

which performers physically communicate with their audiences create a ritualistic ambience.

Quality of Sound

The quality of sound is a unique blend produced by the manipulation of timbre, texture, and shading in ways uncommon to Western practice. These sounds include lyrical, raspy, guttural, percussive timbres, alternating straight and vibrato tones, and weaving moans, shouts, grunts, hollers, and screams into the melody. The

underlying concept adheres to African cultural and aesthetic principles. As Francis Bebey suggests:

*The objective of African music is not necessarily to produce sounds agreeable to the ear, but to translate everyday experiences into loving sound. In a musical environment whose constant purpose is to depict life, nature, or the supernatural, the musician wisely avoids using beauty as his criterion because no criterion could be more arbitrary.*⁵

Musical sounds in African-derived cultures not only imitate those of nature and the supernatural but also

Yes, I have a Blues, a four hundred year Blues. I been down so long gettin' up don't cross my mind Blues.

Otis Williams



Bobby Parker in concert at The Blues Project.
© 1993 Alex Jones.

the emotions of joy, despair, and sadness associated with daily life. Vocal sounds are reproduced on instruments when performers make them "holler," "cry," "grunt," "scream," "moan," and "whine." The vocal dimension of instrumental sounds is reflected in phrases like "make it talk," "talk to me," and "I hear ya talkin'" used by black people to say that their aesthetic expectations have been met.

Mechanics of Delivery

African-American performers employ a variety of improvisatory devices to interpret songs in a manner that "moves the soul" or "speaks to the spirit." This process involves manipulating time, text, and pitch. Performers expand time by extending the length of notes and by repeating words, phrases, and entire sections of the songs. They play with rhythm and increase rhythmic complexity by adding layers of handclaps, instrumental accompaniment, and vocal parts of varying ranges. They change the pitch through the use of bends, slides, melismas, passing tones, and other forms of melodic embellishment. And they build intensity by highlighting the polar extremes of a single voice.

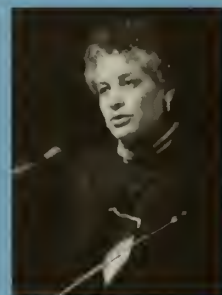
When performers create and interpret songs within the aesthetic boundaries formulated by black people, audiences respond immediately and often so audibly that they momentarily drown out the performer. The audiences'

verbal comments and demonstrative physical gestures are signs that performers meet their aesthetic expectations.

African-American music represents the continuum of an African consciousness in America. Its uniqueness is defined by an approach to the creative,

interpretative, and experiential process. This approach preserves values, traditions, and ideas fundamental to African cultures. The African-American musical tradition, therefore, can only be analyzed, interpreted, and evaluated within this context and theoretical framework.

Portia Maulsby, an ethnomusicologist, is professor of Afro-American Studies and Music at Indiana University. She has published "Africanisms in Afro-American Music" in *Africanism in Afro-American Culture* and "From Backwoods to City Streets: The Afro-American Musical Journey" in *Expressively Black*. Recently, her article on "The Evolution of African American Music" was published by the *Rhythm and Blues Foundation*.



NOTES

¹John Blassingame, *The Slave Community*, rev. ed. (New York: Oxford Press, 1979); Alan Dundes, ed., *Mother Wit from the Laughing Barrel* (Englewood Cliffs, N.J.: Prentice-Hall, 1973); George Pullen Jackson, *White Spirituals in the Southern Uplands* (1933; reprint ed., New York: Dover Publications, 1965); Guy B. Johnson, *Folk Culture on St. Helena Island* (1930; reprint ed., Hatboro, Pa.: Folklore Associates, 1968); Joseph E. Holloway, ed., *Africanisms in American Culture* (Bloomington: Indiana University Press, 1990); Lawrence Levine, *Black Culture and Black Consciousness* (New York: Oxford University Press, 1977); Albert J. Raboteau, *Slave Religion* (New York: Oxford University Press, 1978); Newman White, *American Negro Folk Songs* (Cambridge: Harvard University Press, 1928); Norman E.

Whitten, and John F. Szew, eds., *Afro-American Anthropology* (New York: Free Press, 1970).

²J. H. Kwabena Nketia, "African Roots of Music in the Americas: An African View," in *Report of the 12th Congress* (London: American Musicological Society, 1981), pp. 82-88.

³Sam Moore, interview with author, 25 February 1983.

⁴Mellon Burnim, "The Black Gospel Music Tradition: A complex of Ideology, Aesthetic, and Behavior," in *More Than Dancing*, ed. Irene V. Jackson (Westport Conn.: Greenwood Press, 1985), pp. 154-65.

⁵Francis Bebe, *African Music: A People's Art*, trans. Josephine Bennett (New York: Lawrence Hill, 1975), p. 115.

African Musical Elements in the Blues

By David Evans

Blues, like most types of African-American music, preserves, blends, and adapts many elements of traditional African music. The blues is not the direct descendent of any single African musical genre or ethnic musical style. Rather, it is synthesized and generalized. Blacks, drawn from various parts of Africa, brought with them to America a knowledge of many different African musical techniques, styles, forms, and instruments.

By the nineteenth century these elements had mixed with European musical elements into a number of distinct forms, such as spirituals, work songs, and social and dance music. The creators of blues drew from these blended African-American forms of folk music rather than directly from African music.

In particular, they drew from the field holler, a solo work song, and from the folk ballad, a type of song recounting the adventures of folk heroes and villains. The field holler, essentially African in character and descended from songs with similar functions found over a wide expanse of the African continent, provides the basic vocal material of the blues.

The ballad, adapted from a European genre several centuries old, provides the basic strophic form and harmonic structure for the blues. The principal musical instruments of the blues are also drawn from European music. These include the guitar, piano, and harmonica, as well as various instruments used in ensemble playing—horns and woodwinds, bass, and drums.

The European elements in the blues are often modified, reflecting an African musical consciousness at work.

The strophic forms of the blues, such as the familiar three-line AAB form, incorporate the common African practice of repetition or litany, and they leave a space at the end of lines for an instrumental response in typically African fashion. The standard European chord changes in the accompaniment are often only outlined or suggested and are sometimes



*Djima Kouyote (Kouya) at The Blues Project.
© 1993 Alex Jones.*

altogether absent, suggesting a modal approach especially characteristic of the savannah region of western Africa. Harmonies are often expressed by using parallelism, a device by which two or more instruments or voices perform the same melodic line a constant interval apart. This device, common in many parts of Africa, can be heard in the horn work of many blues combos or occasionally when two singers share the vocal.

The instruments, of course, are often played in ways considered unorthodox by European standards but which would be right at home in African music. Guitarists use a bottleneck or other sliding device to create a whining sound and bend the strings to achieve notes that are not part of the Western diatonic scale. Harmonica players bend notes and sometimes alternate blown notes and vocal whooping in a manner derived from African panpipes. Blues pianists create dissonances to suggest notes that aren't part of the Western scale and play repeated boogie woogie figures in the bass in a manner reminiscent of many African instrumental styles.

Although blues arose as a solo performance style of self-accompanied singers and remains a highly individualistic mode of expression, it often occurs in social contexts that replicate those commonly found in African music. Its individualism is directed at others, inviting participation and creating a collective experience through dancing, foot patting, shouts of encouragement, sitting in, and "jamming." Blues individualism is not expressed in a dictatorial or authoritarian manner but occurs within a democratic and often competitive musical and social environment typical of African music.

Voices and instruments complement one another. Instruments generally do not duplicate one another, nor are they arranged in a strongly hierarchical fashion. Each instrument has a clear function meant to contribute to an overall integrated sound. Different instruments will be given opportunities to solo, and competition is encouraged within a broader framework of cooperation. Rival musicians may

The blues we play was born in the black community out in the country at house parties and country breakdowns where people would get together and dance all night long.

John Cephas



*Paul Watson performs "Blues Works."
© 1993 Alex Jones.*

engage in "head hunting" or "cutting contests," which usually have a friendly outcome.

The blues performer leads others to heightened physical and spiritual states through body movement and dance, altered facial features, and dramatic preacher-like delivery. The declamatory style of many blues singers has been compared to the style of griots (hereditary professional entertainers) and musicians of the western Africa savannah.

The democratic spirit manifested in performance, organization, and social context of African music and the blues is open-ended, for it encourages experimentation, improvisation, and the use of a variety of sounds and techniques. Voices and instruments can be clear, growling, whining, buzzing, rich and vibrant, or thin and piercing. Nothing is automatically excluded from consideration or performance.

Song is viewed as heightened speech and instruments as voices. The task of musicians is to make their instruments "talk." This African-derived aesthetic stands in contrast to the historical western aesthetic, where idealized sounds are considered appropriate for particular voices, instruments, ensembles, genres, styles, and contexts, and where singers and musicians are carefully trained to produce these idealized sounds and exclude others.

The open-ended aesthetic of the blues and other African-American music finds expression in a descriptive terminology that is also a part of the language of musical and artistic aesthetics over much of Africa. This terminology is organized in a binary fashion, with terms representing the ends of an aesthetic rather than a hierarchy of values. Typical aesthetic pairings are hot/cool (or sweet), clean/dirty, hard/mellow (or soft), tough/smooth, heavy/laid back, low down/classy, old time/up-to-date, and, ultimately, good/bad.

Certain structural and organizational features of the blues are also commonly found throughout African music. One of these is call and response, expressed in the blues by an instrumental or ensemble answering phrase following the vocal line. Actually, instruments may punctuate vocal lines in a number of places, providing a constant commentary of other voices to the singing. A second structural feature is repetition, heard in the repetition of the first line in the common three-line AAB verse form. Some older forms of folk blues contain lines repeated several times. Another use is the instrumental "riff," a short melodic-rhythmic phrase that serves as a building block in creating pieces of music. Folk blues guitarists might

repeat a riff a number of times following a vocal line so that it becomes an identifying characteristic of the piece. Boogie woogie piano relies on repeated riffs in the bass, often transposed to fit the song's harmonic changes. One piece might utilize several riffs, with a change occurring after the possibilities and variations of one riff have been exhausted.

Common blues textual elements, such as lyric improvisation; the juxtaposing of thematically unrelated or contrasting lines and stanzas—a highly subjective point of view; use of metaphor, double meaning, and allusive speech; themes of social commentary; praise and censure; and nature and animal imagery, are all common to African music. So is the melodic device of "blue notes," certain degrees of the scale where the pitch is neutral or wavering.

There is a great variety of techniques for achieving blue notes on Western instruments, including sliding, bending, and aural suggestion through dissonance and rapid alternation. These blue notes tend to reduce the overt Western harmonic flavor of the blues and give it a more modal character found in traditional African and much Oriental music.

Elements of meter, rhythm, and tempo in the blues are also attributable to African musical traditions. The beat is

Left to right: Michael Roach, Mike Baytop, and Richard "Mr. Bones" Thomas. © 1993 Alex Jones.



strictly maintained, often reinforced by one instrument in an ensemble or by the foot patting of a solo performer. Frequently, the tempo accelerates, heightening emotionalism. Attacking notes, vocally and instrumentally, tends to be forceful and percussive. Accenting often occurs on the off-beat, creating a syncopated effect. Rhythmic contrasts and tensions often are established between voice and instrument or between two or more instruments in an ensemble. Especially common is a three-against-two effect or a "swing" rhythm that is neither precisely duple nor triple and can shift subtly between one and the other. Swing itself is not especially prevalent in traditional African music, but swing rhythm may be one way of representing the rich polyrhythms heard in African music.

The main musical instruments of blues are of European origin, although they are often played in ways that incorporate African practices or an African sound aesthetic. Some of the older improvised and homemade folk instruments, however, have direct African prototypes. In percussion, these include the spoons and the washboard, whose older forms, the rib bones and jaw bones of dead animals, link them to a variety of African striking and scraping instruments. Among wind instruments, panpipes have occasionally been used in blues, and

their technique of alternating blown and whooped notes links them both to African forms of this instrument and to the blues harmonica, where the same technique is often used. Kazoos and jugs, which were once commonly heard in blues-playing jug bands in southern cities, are descendants of African vocal modifiers and disguisers that often represented spirit voices and were sometimes used in connection with masks. In America these instruments lost their ritual associations and became simply novelty instruments, but with important acoustic functions.

The realm of stringed instruments contains the greatest number of African forms. The banjo, for instance, has been used occasionally for blues, but this instrument of western African origin was more characteristic of the older folk music of the nineteenth century. Common during the 1930s and 1940s, though now rare,

is the one-string bass, usually made from a washtub, rope, and stick. It is derived from an African instrument known as an earth-bow or ground-harp, whose resonating chamber is a hole dug in the ground and covered with a skin that is attached by a cord to a bent stick. Another one-stringed instrument is made from a broom wire attached to a board or to the wall of a house. The player strikes the string and slides a bottle along its length to vary the pitch. Prototypes of this instrument exist in central Africa, commonly played by children, and the American version usually serves as a children's learning device. It contributed the slide technique to blues guitar playing.

While blues is distinctly American, African music is alive and well in the blues, providing the elements that give it much of its distinctive character.

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Black Women and the Blues

By Daphne Duval Harrison



Gaye Adegbalola of Saffire—The Uppity Blues Women in concert at The Blues Project.
© 1993 Alex Jones.

A brief examination of the role of women in African-American musical traditions reveals their active involvement in all levels of musical creation and production. These include time-honored roles as praise singers, priests, dancers, and instrumentalists. Dena Epstein's excellent study of early slave music by African women shows that their music was altered as slavehunters penetrated their villages and ultimately carried them and their kin to the New World. In these dreadful years, African songs of celebration were transformed into lamentations variously described by Europeans as eerie wails and out-of-tune squalls. But from slave experience emerged beautiful Negro spirituals. Freedom and reconstruction brought opportunities for African Americans to further expand their music and poetry. Their facts-of-life approach to song-making chronicled the changes the newly freed Americans experienced, including

sharecropping and chain gangs—new forms of oppression as pernicious and deadly as slavery—accompanied by poverty and lack of economic opportunity. Onto this scene came the tent and minstrel shows, wandering worker/musicians, brass bands, and vaudeville shows at the turn of the twentieth century.

Migratory workers seeking jobs in midwestern and northern cities comprised the audiences for those shows. Lumber and turpentine camp workers in the rural South saw the occasional traveling tent show featuring a blues singer, the first documented being Gertrude Pridgett Rainey, later dubbed "Ma" Rainey, "Mother of the Blues." For men and women in the factory and steel towns of the North and Midwest, there were vaudeville shows and dance halls, local neighborhood saloons and clubs—some too

rough for the ordinary customer. To those clubs and halls came the upwardly mobile working class men who sought the company of "brown and tan" women who worked the dance floors while singing the blues. This was the setting for the budding careers of singers and musicians like Alberta Hunter, Lovie Austin, Lillian Hardin Armstrong, and Lucille Hegamin. Their brand and style of blues reflected the more sophisticated lifestyle of the emerging African-American middle class. On vaudeville stages the blues singer moved to the forefront as featured artist, often backed by highly trained jazz musicians.

Mamie Smith, the first woman to record the blues, set into motion in February 1920 a partnership between blues and jazz that continues today. That collaboration altered for all time the vocal and instrumental styles of blues and jazz artists as they experimented with new and innovative ways of using voice and instruments, sometimes effortlessly changing musical lines and roles. Bessie Smith slid into phrases and attacked her lines as if they were too heavy for her to lift, thus adding tension and emotion to her lyrics. Later, Billie Holiday, with her inimitable insight, blended the blues and jazz into an unbelievable melange of sensuous and sometimes painful artistry. In their own way, the blues queens of the 1920s established an approach to singing and performing that influenced Holiday and the singers who succeeded them. Their theatricality, sense of audience, recognition of ties to their listeners, and respect for their music are evident in the quality and emotional power of their recordings, which are enjoying renewed popularity among audiences in the United States and abroad.

The ladies who sang the blues and had a "rough on the edges" quality that was perfectly suited for the verismo required for singing the blues. When Bessie Smith sang "Any Woman's

Mamma Yancey. *The Rhythm and Blues Foundation/Jake Blues Collection.*



Blues," she tapped into the reality of women who suffered from the ambivalence of a relationship that had a powerful but distressing hold on them. What made Bessie, Ma, Sippie Wallace, and Ida Cox unique among most of these women was that their superb musicianship combined with

the rising instrumentalists of the decade. Some of Tommy Ladnier's best cornet work can be found on recordings with Rainey and Wallace. Louis Armstrong and Bessie Smith laid down some lines that eventually influenced horn players and pianists such as Bix Beiderback, Earl Hines, and Thomas "Fats" Waller.

The unexpected success of Noble Sissle and Eubie Blake's 1921 *Shuffle Along* created a demand for dancing and singing talent that attracted some of the brightest stars in the African-American community. Alberta Hunter, Edith Wilson, Mamie Smith, and Lucille Hegamin met the needs of the so-called sophisticated cabaret audiences who did not wish to mingle

with the ordinary black folks who craved the singing of Ma and Bessie and Ida. Alberta Hunter carried her sultry brand of blues styling to Europe, where her singing and sleek, chic fashions drew the admiration of rich urbanites in Paris, London, and Copenhagen. These women sang a more refined blues, less graphic in its commentary on the life and struggles of the common folk. They were apt to have risque lyrics with double entendre that titillated the sensibilities of mainly white audiences. At the same time, they were accepted in the black community as blues singers, members of that exclusive club anointed years earlier by the women who sang in their traveling tent shows—Ma Rainey, Bessie Smith, Trixie Smith, Lizzie Miles, and Bertha “Chippie” Hill.

The country singers, from among whose ranks emerged Bertha Edwards, Ma Rainey, Bobby Cadillac, Lottie Kimbrough, and Lucille Bogan (the first blues singer to promote openly the radical feminist line in her “Women Don’t Need No Men”), were not—except for Rainey—so widely recorded. However, they enjoyed the enduring allegiance of those in the rural South who went to house parties, picnics, and local joints to dance to their music and commiserate over moonshine, home brew, or bootleg whiskey. They probably maintained a more direct, intimate relationship with their constituencies than either the vaudeville city blues women or the cabaret singers. Their lyrics dealt with everything from natural disaster to signifying on no-good men or other women.

Powerful words, juxtaposed with the instrumental sounds imitative of nature, trains, funeral dirges, knocks on doors, etc., created vivid images the singers elaborated upon with physical dramatics. Rainey coming out of a fake Victrola as she sings her latest blues, Sara Martin hanging onto the curtains because she is so distraught,

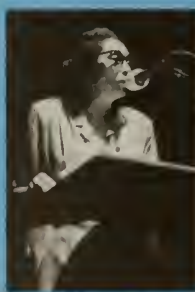
Etta Baker in concert at The Blues Project. © 1993 Alex Jones.



Wilson rolling her eyes as she mocks other women—these and other devices were part of the repertoire of blues singers who recognized that they were purveying the drama of life as the masses of black folk knew it.

As we celebrate the blues, we must extend our appreciation and recognition to include the women who contributed to the creation, development, and enhancement of this American art form. Their participation and presence were not as mere decorative appendages to sound, melody, rhythm, text, and perfor-

mance style. They brought a voice not previously heard outside the church or the local community and presented different perspectives and postures when they addressed the stuff that made up the blues. They used intelligence, wit, intense sexuality, and expressiveness when they sang and played. Their collaboration and interaction with male counterparts changed the music for the better. This they did despite prevailing social and sexual politics; they loved the music and its people too much to shut up and go away quietly. Thank goodness for that!



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B.B. King, Mick Jagger, and Keith Richards.
The Rhythm and Blues Foundation/Jake Blues Collection.



Discography of the Blues

Compiled by Steve Hoffman

(Editor's note: Steve Hoffman is host/producer, "The Blues Experience," WDCU-FM, Washington, D.C.)

With two exceptions, this is an all-CD list of recommended blues recordings. Most are also available on cassette, in some cases with fewer tracks. All were in print as of late 1992. There is unavoidably some overlap between material on "various artists" compilations and those on CDs by individual artists.

If not found at local dealers, CDs can be ordered from Roots & Rhythm, 6921 Stockton Avenue, El Cerrito, CA 94530 (phone: 510-525-1494), or Roundup Records, P.O. Box 154, Cambridge, MA 02140 (phone: 617-661-6308).

Items on this list are, in my judgment, prime recordings by great blues artists. Unlike many blues discographies, however, this one omits some recording of immense historical significance (e.g., Blind Lemon Jefferson's Texas blues of 1920s) in favor of those that, based on my twenty years working in blues, are most accessible and enjoyable to the average fan—one who has a cultural, but not necessarily scholarly, interest in blues, and who listens to blues primarily for entertainment and emotional release. To me, blues ain't broccoli; it's barbecue and cornbread. Dig in!

COUNTRY, ACOUSTIC, AND PRE-WORLD WAR II BLUES

BLIND BLAKE. *Ragtime Guitar's Foremost Flatpicker*. Yazoo 1068 [double LP on 1 CD].

LEROY CARR. *The Piano Blues, 1930-1935*. Magpie CD-07 [import].

JOHN CEPHAS & PHIL WIGGINS. *Guitar Man*, Flying Fish 70470.

BLIND BOY FULLER. *Truckin' My Blues Away*. Yazoo 1060.

CECIL GANT. *Cecil Gant*. Krazy Kat CD-03 [import].

SKIP JAMES. *Today!* Vanguard 79219.

ROBERT JOHNSON. *The Complete Recordings*. Columbia 46222 [2CDs].

MISSISSIPPI FRED MCDOWELL. *Mississippi Delta Blues*. Arhoolie 304.

MEMPHIS MINNIE. *Hoodoo Lady, 1933-37*. Columbia 46775.

MA RAINEY. *Ma Rainey's Black Bottom*. Yazoo 1071.

BESSIE SMITH. *The Collection*. Columbia 44441.

TAMPA RED. *The Guitar Wizard, 1935-1953*. Blues Classics [LP only].

SONNY TERRY & BROWNIE MCGHEE. *Hometown Blues*. Mainstream 56049.

VARIOUS ARTISTS. *Grinder Man Blues: Masters of the Blues Piano*. RCA (Heritage Series) 2098-2 [30s and '40s recordings of Little Brother Montgomery, Memphis Slim, and Big Maceo].

VARIOUS ARTISTS. *The Roots of Robert Johnson*. Yazoo 1073 [12 artists from '20s-'30s].

VARIOUS ARTISTS. *Roots of Rock*. Yazoo 1063 [13 artists, mostly from late '20s, whose songs were covered by '60s and '70s rock groups].

VARIOUS ARTISTS. *The Roots of Rhythm and Blues: A Tribute to the Robert Johnson Era*. Columbia 48584 [Smithsonian Festival of American Folklife concerts].

DELTA-BASED ELECTRIC AND CLASSIC CHICAGO BLUES (primarily '50s-'60s)

JAMES COTTON. *Live and on the Move*. Sequel 124 [import; double LP on 1 CD].

JOHN LEE HOOKER. *The Ultimate Collection, 1948-1990*. Rhino 70572 [2CDs].

HOWLIN' WOLF. *The Chess Box*. Chess/MCA 9332 [3CDs].

ELMORE JAMES. *Let's Cut it*. Flair/Virgin 86257.

LITTLE WALTER. *Best of*. Chess/MCA 9192.

LITTLE WALTER. *Best of, Vol. 2*. Chess/MCA 9292.

JIMMY REED. *Speak the Lyrics to Me, Mama Reed*. Vee-Jay 705.

OTIS SPANN. *Is the Blues*. Candid 79001.

HOUND DOG TAYLOR. *Hound Dog Taylor and the Houserockers*. Alligator 4701.

MUDDY WATERS. *Best of*. Chess/MCA 31268.

MUDDY WATERS. *Trouble No More: Singles 1955-59*. Chess/MCA 9291.

JUNIOR WELLS. *Hoodoo Man Blues*. Delmark 612.

SONNY BOY WILLIAMSON. *Down and Out Blues*. Chess/MCA 31272.

VARIOUS ARTISTS. *Best of the Chicago Blues*. Vanguard CD 1/2 [double LP from '60s on 1 CD].

VARIOUS ARTISTS. *Blues Flames: A Sun Blues Collection*. Rhino 70962 [18 artists, early '50s recordings for the Sun label in Memphis].

VARIOUS ARTISTS. *Blues Masters, Vol 2: Postwar Chicago Blues*. Rhino 71122 [18 artists, '50s recordings from various labels].

VARIOUS ARTISTS. *Blues Masters, Vol. 4: Harmonica Classics*. Rhino 71124 [18 artists, mostly '50s-'60s, various labels].

VARIOUS ARTISTS. *Deep Blues: Original Motion Picture Soundtrack*. Atlantic 82450-2 [raw Delta blues by R.L. Burnside and others].

VARIOUS ARTISTS. *Willie Dixon: The Chess Box*. Chess/MCA 16500 [2 CDs; all songs written by Dixon, performed by him and other Chess artists].

URBAN BLUES: CHICAGO AND BEYOND (primarily '50s-'60s)

- BOBBY BLAND. *I Pity the Fool: The Duke Recordings, Vol. 1*. MCA 10665 [2 CDs].
- BUDDY GUY. *The Very Best of Buddy Guy, 1957-1982*. Rhino 70280.
- Z.Z. HILL. *Greatest Hits*. Malaco 7437.
- ALBERT KING. *The King of the Blues Guitar*. Atlantic 8213 [tracks from *Born Under a Bad Sign* and other late '60s Stax material].
- B.B. KING. *Best of, Vol. 1* Flair/Virgin 86230.
- B.B. KING. *Live at the Regal: A Classic Revisited*. MCA 31106.
- FREDDIE KING. *17 Hits*. Deluxe (or Federal) 1036.
- LITTLE MILTON. *We're Gonna Make It/Little Milton Sings Big Blues*. Chess/MCA 5906 [2 LP's on 1 CD].
- MAGIC SAM. *West Side Soul*. Delmark 615.
- JUNIOR PARKER. *Junior's Blues: The Duke Recordings, Vol. 1*. MCA 10669.
- OTIS RUSH. *1956-1958 Cobra Recordings*. Paula PCD-01.
- KOKO TAYLOR. *Queen of the Blues*. Alligator 4740.
- VARIOUS ARTISTS. *Best of Duke/Peacock Blues*. MCA 10667 [Bobby Bland, Junior Parker, Big Mama Thornton, etc.].
- VARIOUS ARTISTS. *Blues Masters, Vol. 1: Urban Blues*. Rhino 71121 [18 artists on various labels, 1940-1966].
- VARIOUS ARTISTS. *Legends of Guitar: Electric Blues, Vol. 1*. Rhino 70716.

JUMP BLUES AND BLUES-BASED R&B (the '40s-'50s)

- RUTH BROWN. *Miss Rhythm: Greatest Hits & More*. Atlantic 82061 [2 CDs].
- RAY CHARLES. *The Complete Atlantic Rhythm and Blues Recordings, 1952-1959*. Atlantic 82310 [3 CDs].
- WYNONIE HARRIS. *Good Rocking Tonight*. Charly 244 [import].
- LOUIS JORDAN. *Best of*. MCA 4079 [double LP on 1 CD].
- BIG JOE TURNER. *Greatest Hits*. Atlantic 81752.
- DINAH WASHINGTON. *A Slick Chick (On the Mellow Side): The Rhythm & Blues Years*. Mercury/EmArcy 14184 [cassette only].
- JIMMY WITHERSPOON. *Blowin' in from Kansas City*. Flair/Virgin 86299.
- VARIOUS ARTISTS. *Blue Yule: Christmas Blues and R&B Classics*. Rhino 70568 [17 artists, mostly '50s and '60s].
- VARIOUS ARTISTS. *Risque Rhythm: Nasty '50s R&B*. Rhino 70570 [17 artists].

TEXAS AND WEST COAST BLUES (mostly '40s-'50s)

- CHARLES BROWN. *Driftin' Blues: The Best of Charles Brown*. EMI (Blues Series) 97989-2.
- ALBERT COLLINS. *Cold Snap*. Alligator 4752.
- ALBERT COLLINS. *Truckin' with Albert Collins*. MCA 10423.
- LIGHTNIN' HOPKINS. *The Herald Recordings, 1954*. Collectibles 5121.

- LIGHTNIN' HOPKINS. *Texas Blues*. Arhoolie 302.
- PERCY MAYFIELD. *Poet of the Blues*. Specialty 7001.
- AMOS MILBURN. *Blues & Boogie: His Greatest Hits, Sequel* 132 [import].
- BIG MAMA THORNTON. *Hound Dog: The Peacock Recordings*. MCA 10688.
- T-BONE WALKER. *T-Bone Blues*. Atlantic 8020.
- JOHNNY "GUITAR" WATSON. *Three Hours Past Midnight*. Flair/Virgin 86233.

NEW ORLEANS

- JOHNNY ADAMS. *Room with a View of the Blues*. Rounder 2059.
- CHAMPION JACK DUPREE. *Forever and Ever*. Bullseye Blues 9512.
- GUITAR SLIM. *Sufferin' Mind*. Specialty 7007.
- SMILEY LEWIS. *The Best of Smiley Lewis: I Hear You Knocking*. EMI (Blues Series) 98824-2.
- PROFESSOR LONGCHAIR. *Crawfish Fiesta*. Alligator 4718.

SOUTH LOUISIANA SWAMP BLUES

- SLIM HARPO. *Best of*. Rhino 70169.
- LAZY LESTER. *Lazy Lester*. Flyright CD-07 [import].
- VARIOUS ARTISTS. *Louisiana Swamp Blues*. Flyright CD-09 [import].

SOUTH LOUISIANA ZYDECO

- BOOZOO CHAVIS. *Boozoo Chavis*. Elektra/Nonesuch 61146.
- C.J. CHENIER. *My Baby Don't Wear No Shoes*. Arhoolie 1098 [prior title *Let Me in Your Heart*].
- CLIFTON CHENIER. *Bogalusa Boogie*. Arhoolie 347.
- BRUCE DAIGREPONT. *Coeur des Cajuns*. Rounder 6026 [not Zydeco, but brilliant blend of traditional and contemporary Cajun].
- FERNEST & THE THUNDERS. *Zydeco Stomp!* JSP 220 [import].

CONTEMPORARY ELECTRIC BLUES (the younger generation)

- ROBERT CRAY. *Bad Influence*. Hightone 8001.
- RONNIE EARL & THE BROADCASTERS. *Test of Time: A Retrospective*. Black Top 1082.
- FABULOUS THUNDERBIRDS. *The Essential Collection*. Chrysalis 21851.
- ANSON FUNDERBURGH & THE ROCKETS. *Thru the Years: A Retrospective*. Black Top 1077.
- STEVIE RAY VAUGHAN & DOUBLE TROUBLE. *Texas Flood*. Epic 38734.
- JOE LEWIS WALKER. *Cold Is the Night*. Hightone 8006.

Humanities in the Nation

The Public Humanities in America — A Commentary

Following are excerpts of a speech by Dr. Charles Muscatine, past Chairman of the Federation of State Humanities Councils, at the federation's 1993 annual meeting in Washington, D.C. Dr. Muscatine received his BA, MA, and PhD from Yale University and is professor emeritus of English at the University of California at Berkeley.

It is time for the academic humanities to be reformed, and we must help reform it.

I say "we" with some pride, but also with some trepidation, having come into a state humanities council only seven or eight years ago after a lifetime in one of the more remote fastnesses of literary scholarship. I have felt in turn amazed, moved, enlisted, and finally empowered by working with state humanities council members — most of them lay folks from many walks of life — for whom the humanities are not a performance or a technique but rather a conviction, not a business but a way of life. This, I have found, is where the action really is; this, ultimately, is what the scholarship is all about.

People who deal with the humanities not only as ends in themselves, but also as essential to our common life, force on the academic humanist another point of view. They demand that the academic examine his or her profession from the perspective of the public good. They ask the academic: "Your patrons — mostly the taxpaying public — have provided you haven, security, libraries, and time for study; what are you providing in return?" As the eminent public humanist Geoffrey Chaucer once asked, and we could apply the question to the whole class of the learned: "What amounteth al this wit?"

One answer is that academics are teachers, and that students soon enough become the public. And so

college teaching is in itself a powerful form of the public humanities and an honorable return for the public's trust and support. Another is that without scholarship there would be no higher learning, and without that learning neither teaching nor public humanities would be possible.

These are good answers, unchallengeable answers, I think. So why is it that they fail to satisfy us when we look at the academic establishment from the point of view of the public?

One reason is that in fact the humanities are not well enough taught. University teaching in the humanities is simply not producing a public of informed readers and critical thinkers commensurate with the public's support. In the "research universities," furthermore, humanities teaching on the graduate level, and increasingly on the undergraduate level — driven by a frantic and misguided specialism itself driven by a frantic careerism — does not even aim at preparing humanists whose work will ultimately recirculate into the body politic. It is rather specialists teaching their specialties to make more specialists in their own image.

There is in academia at present a gross imbalance between the demand for dedicated teachers — that is, public humanists — and the supply. Too many of our academics — goaded on by deans who mistakenly aspire to raise their once honest public teaching colleges to the condition of Harvard — are wasting their spirits and our confidence in the compulsory pursuit of so-called "research."

Of course we need research. There are in academia scholars and critics of such extraordinary erudition and imagination that not to support them would bring grave deprivation to our culture and to ourselves.

But the scope and scale of what is termed "research" is a vital public matter. As a professor of literature I

belong to the Modern Language Association of America. It has about 35,000 members. What are their aspirations? I do not know, but simply ask: does our nation need 35,000 literary researchers? I do know that our nation certainly needs 35,000 teachers of literature, and more.

The matter is worse. For much of what passes for humanistic research these days...is so subjective, so cynical, so devoid of belief in communication or meaning, so careless of (when not positively hostile to) the evidence and logic that empower responsible agreement and make informed understanding shareable, and is offered up in so dense and ugly jargon that one cannot imagine its usefulness to a sane society.

What (must) concern us now are the people of the twenty-first century...inhabitants of untenable cities and endless suburbs...who will desperately need a humanities that promotes communication, alleviates alienation, and exemplifies the possibility of human community.

The answer to the problem of recruiting academics for the public humanities is not to change the reward system for promotion and tenure, if by that we mean setting out bait to attract the same careerists. The answer is to get another kind of person, and another conception of academia, into our colleges and universities. If, as has been repeatedly said, academia will never reform itself, then the informed public must help reform it with all the means it has.

The opinions expressed above are those of Dr. Charles Muscatine and do not represent the Maryland Humanities Council. We invite you to share your views with us by writing to the Maryland Humanities Council, 601 North Howard Street, Baltimore, MD 21201.

Summer Programs for Teachers Sponsored by the National Endowment for the Humanities

NEH Division of Fellowships and Seminars is sponsoring more than seventy **Summer Seminars** for teachers during Summer 1994. The seminars are four to six weeks in duration and examine a variety of texts in the humanities from *Cinderella and Beauty and the Beast* to Dante's *Commedia*. Each seminar provides fifteen teachers with the opportunity to work under the direction of a distinguished teacher and active scholar in the field of the seminar.

All teachers selected to participate will be awarded a stipend of \$2,450-3,200 to cover travel costs, books and other research expenses, and living expenses for the tenure of the seminar. Although the seminars are designed primarily for full-time teachers for grades 7-12; other school personnel for grades K-12 are also eligible. Further information is contained in the brochure "1994 Summer Seminars for School Teachers" available from the Public Information Office, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506, (202) 606-8443. *Application deadline is March 1, 1994.*

NEH Division of Education Programs is sponsoring national and regional **Summer Institutes for Elementary and Secondary Educators**. Three institutes will take place in Maryland:

Institute on Russian Language and Culture

Bryn Mawr College in conjunction with Friends School
June 26-July 23, 1994
Contact: Zita Dabars, (410) 532-3257

Maryland Summer Institute for Teachers of Chinese

University of Maryland College Park
July 1-July 29, 1994; trip to Beijing Summer 1995
Contact: Chinese Language Institute, UMCP,
(301) 405-7928

Orbis Romanus: A Summer Latin Institute

College of Notre Dame of Maryland
June 26-July 23, 1994.
Contact: Therese Dougherty, (410) 532-5559

All educators teaching in an American elementary, middle, or high school are eligible to apply. Librarians and administrators may also be eligible for some institutes. Additional institutes will be held nationwide. *Application deadline for most programs is March 15, 1994.*

NEH Division of Education Programs also sponsors the **Teacher-Scholar Program for Elementary and Secondary School Teachers** which provides teachers with a sabbatical year of independent study in the humanities. *May 1, 1994 is the deadline for the 1995-96 academic year.*

For further information on both programs contact the NEH Division of Education Programs, Room 302, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506, (202) 606-8377.

The National Humanities Center, Research Triangle Park, North Carolina, will sponsor two summer institutes for high school teachers from June 26-July 16, 1994. The program for history teachers, *Divining America: Religion and the National Culture*, will examine the role religion has played in the development of the United States. The program for English teachers, *Living in Words: The Writer, the Self and the Text*, will focus on making biography more integral to critical analysis and teaching.

The National Humanities Center will provide participants with travel expenses, lodging, most meals, texts, and a stipend of \$750. For more information contact the Summer Institute Office, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709, (919) 549-0661. *Application deadline is March 15, 1994.*

The University of Oregon, Eugene, will sponsor a summer institute for high school teachers of Spanish from June 18-July 15, 1994. The program *Mexico in Transition: A Summer Institute for the Combined Study of Mexican Literature, History, and Methodology* will feature the study of history and literature in order to arrive at an integrated vision of the impact of modernization on 20th century Mexican society. The four-week institute will be conducted primarily in Spanish.

Participants will receive housing and meals, a weekly stipend of \$250, twelve graduate credits in Spanish, and an allowance for books and round-trip economy air fare. For more information contact David Curland, Foreign Language Resource Center, Friendly Hall, University of Oregon, Eugene, OR 97403, (503) 346-4067.

The Maryland Humanities Council Board

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Humanities in Maryland

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the **Maryland Humanities Council**. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
February 15, 1994	March 31, 1994	May 14, 1994
June 15, 1994	July 31, 1994	September 17, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.



John Jackson. © 1993 Alex Jones.

From the Resource Center

The following videotapes may be borrowed from the Maryland Humanities Council Resource Center.

Langston Hughes: *The Dream Keeper* (1902-1967)

This episode from the *Voices and Visions* series explains how Hughes wrote about the problems, cares, and dignity of African Americans, as well as the way his poetry derives from African-American musical sources and the vocabulary and dialect patterns of black urban speech.

James Baldwin: *The Price of the Ticket*

This video examines the life and work of James Baldwin, a major twentieth century writer and Civil Rights activist who fought for equality and racial harmony.

Cornel West: *What Philosophy Can Teach a Multicultural Society*

Cornel West, professor of philosophy at Princeton and author of *Race Matters*, lectures on how philosophy can teach us about heritage, particularly African-American heritage.

Videotapes may be borrowed for a period of up to two weeks. There is no charge for use of videotapes other than shipping charges to return it to the Council. For more information contact Jennifer Bogusky at 410/625-4830.

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Recent Literary Criticism and Commentary

The Tom Clancy Companion, Martin H. Greenberg, editor

Catullus, Charles Martin

The Aesthetics of Loss and Lessness, Angela Moorjani

Commentary as Cultural Artifact, Stephen Nichols (and Lee Patterson)

V. F. Calverton: Radical in the American Grain, Leonard Wilcox

Writing in the New Nation, Larzer Ziff

Recent Books on Maryland History

West Baltimore Neighborhoods: Sketches of Their History, Roderick N. Ryan

Maryland's Oyster Navy: The First Fifty Years, Norman H. Plummer

Free at Last, Ira Berlin, Steven F. Miller, and Leslie S. Rowland

Traders and Transports: The Jews of Colonial Maryland, Eric L. Goldstein

Slavery, Slaveholding, and the Free Black Population of Antebellum Baltimore, Ralph Clayton



Roosevelt "Booba" Barnes in concert at *The Blues Project*. © 1993 Alex Jones.

Calendar of Humanities Events

The following programs, scheduled to take place between February and March 1994 are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development - Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Permanent Exhibit

Mining the Museum: The African-American and Native American Experience in Maryland

Mining the Museum, a permanent exhibit that addresses the lack of representation of African-American and Native American history in museums, raises important multicultural issues.

February 6 2 PM Lecture: "African-American Women in Maryland, 1750-1860"
Location: Maryland Historical Society, Baltimore
Contact: Judith Van Dyke, 410-685-3750
Sponsor: Maryland Historical Society
Funding: \$10,000 (211-R)

Through April 1994

Poison Pens: Dissecting the Mystery Novel

This lecture/discussion series explores the mystery novel as a reflection of social change. Scholars, mystery writers, and the public will discuss the mystery story and gender, violence, minority cultures, and the changing modern world.

March 2 7:00 PM *The Modern World in the Mystery Story*
Dr. Patricia Maida
Sharyn McCrumb
Location: New Carrollton Library
Contact: Marianne Strong, 301-322-0576
Sponsor: Prince George's Community College
Funding: \$6,422 (214-R)



R. L. "Rural" Burnside
at *The Blues Project*.
© 1993 Alex Jones.

Through April 1994

Women and the Immigrant Family

An opportunity to explore the lives and experiences of women in the immigrant family is available to teachers, students, and the general public in this lecture series. Scholars and panels of immigrants will discuss topics such as "old" and "new" women immigrants; the identity, work, education, and role of women in the community; and literature written by women immigrants.

February 24 *Indians*
4:00 PM Patricia Martin

March 4 *Haitians*
4:00 PM Marie Racine

March 17 *Salvadorans*
4:00 PM Hal Recinos

March 24 *Cambodians*
4:00 PM Beatrice Hackett

Location: Montgomery County Board of Education Auditorium, Rockville
Contact: Kathleen Carroll, 301-405-7325
Sponsor: The Center for Renaissance and Baroque Studies
Funding: \$6,244 (178-R)

Through
April 1994

Seniors Study History and Literature

Enhancing senior citizen's understanding of literature and American history will take place in a series of reading discussion programs which examines the lives of five women through autobiography. Audience discussion will follow each session.

March 9 *One Writer's Beginning*
10:00 AM Diane Rowland
March 23 *Letters of a Woman Homesteader*
10:00 AM Karen Arnold

Location: Holiday Park Senior Center,
 Wheaton

Contact: Helen R. Abrahams, 301-468-4448

Sponsor: Holiday Park Senior Center
 Advisory Council

Funding: \$2,300 (208-R)

Through
May 1994

Friday Night Lectures: A Distinguished Scholar's Forum

Nationally-known scholars are featured in the Friday Night Lectures series at St. John's College. Following each lecture members of the community, faculty, and students join the speaker for an informal discussion.

February 4 *Ancient Democracy*
8:15 PM Kurt Raaflaub
February 5 *Greek Tragedy*
8:15 PM Debbie Boedeke
March 18 *Modern Problems in Great Books*
8:15 PM Mortimer Adler

Location: Francis Scott Key Auditorium,
 St. John's College

Contact: Eva Brann, 410-626-2511

Sponsor: St. John's College

Funding: \$6,364 (224-R)



Yank Rachel in concert at The Blues Project. © 1993 Alex Jones

**The Arts &
Humanities.**
There's something
in it for you.

Through
June 1994

Five Humanities Residencies in Literature

A series of literary residencies will produce public programs, events, and cable television productions for teenagers, adults, and senior citizens.

February 2 Michael Dirda
9 AM-3 PM

Location Atholton High School, Columbia

February 9 Michael Dirda
9 AM-3 PM

Location: Centennial High School,
Ellicott City

February 11 Seamus Heaney
8:00 PM (There is a fee for this program)

Location: Wilde Lake Interfaith Center,
Columbia

Contact: Ellen Kennedy, 410-730-7524

Sponsor: Howard County Poetry and
Literature Society

Funding: \$3,271.90 outright, \$8,535
matching (223-R)

Through
October 1994

Into the Mainstream: The Transformation of a Jewish Community in Maryland's Capital City, 1945-1965

A traveling exhibit documents the experience of the Annapolis Jewish community from 1945-1965. Selections from two collections of oral history interviews narrate the twenty-five photographs.

January 1 - May 13, 1994

Location: Legislative Services Building

A lecture/discussion will explore the entrance of the American Jew into the mainstream in the postwar generation.

February 20 "Ethnic Life in Annapolis"
1:00 PM

Location: Joint Hearing Room, Legislative
Services Building, Annapolis

Contact: Mame Warren, 410-269-0241

Sponsor: Congregation Kneseth Israel

Funding: \$4,693.50 (191-R)



*Howlin' Wolf.
The Rhythm and Blues
Foundation/Jake Blues
Collection.*

Programs Completed:

Through
December 1994
Exhibit

Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians

The exhibit, *Colonial Encounters in the Chesapeake*, explores the drastic environmental changes that occurred when the European, African and American Indian cultures came together in the New World.

February 1-28

Location: Talbot County Historical Society,
Easton

March 1-31

Location: Wicomico Free Library, Salisbury
Contact: *Cynthia Requardt, 410-516-5493*
Sponsor: The Milton S. Eisenhower Library,
The Johns Hopkins University
Funding: \$3,112 (171-R)

Through
December 1994
Exhibit

"Now I See Kiev in My Dreams": Words and Pictures of New Americans by Cindy Konits

A bilingual interpretive exhibit documents the acculturation process of recent Jewish immigrants from the Soviet Union. Scholars in immigration and Soviet history provided background for the exhibit's story told through photographs and oral history excerpts.

February 20-September 28

Location: Jewish Heritage Center, Baltimore
Contact: *Barry Kessler, 410-732-6400*
Sponsor: The Jewish Historical Society of
Maryland
Funding: \$6,160 (228-R)

Rain Forest Writing

Poet and storyteller Crystal Brown ran a three-day poetry workshop for sixth grade students at Boonsboro Middle School. As part of an interdisciplinary unit on ecology and the rain forest in Central and South America, Brown presented stories from the region, participatory poems, creative writing exercises, and Indian craft projects. The writing and art work were published in a booklet, "Rain Forest Writing."

Sponsor: Boonsboro Middle School
Funding: \$425 (820-R)



Willie Mae "Big Mama" Thornton. © 1979 Jerry Haussler. Courtesy, Jerry Haussler and the Blues Archive, John David Williams Library, University of Mississippi.

The Humanities include:

Archaeology
Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
Related social sciences

Local Arts And Humanities Funding in Maryland—A Commentary

Part of our job here at the **Maryland Humanities Council** is to “promote” the humanities in our state. If you think about that, at first it seems nearly impossible. How can we promote such a diverse group of endeavors? Well, we’ve decided to give it a try; so occasionally we will attempt to chip away at some small corner of our world that seems to need “promoting.”

During the recent national celebration of Arts and Humanities Month, it came to our attention that there is a dramatic difference between the levels of state support for local cultural programs in Maryland. The arts and the humanities often are linked together in the media; but usually these programs are funded by separate entities.

In Maryland, as most states, the humanities council is a private non profit, and the arts council is a state agency. The federal government gives about \$550,000 each to the **Maryland Humanities Council** and the **Maryland State Arts Council** through the national endowments for the arts and humanities.

With its \$550,000 in federal funds plus about \$35,000 in state aid and some private donations, the **Maryland Humanities Council** funds: (1) *Maryland Humanities* magazine, (2) council-initiated humanities programs, (3) a humanities media resource center, and (4) competitive grants for more than 200 local humanities programs.

It is true that many programs funded by the **Maryland Humanities Council** take place in art museums and theaters. These humanities features of

art/architecture exhibits and music, dance, and drama performances usually focus on the history and criticism of these art forms. The humanities council also funds programs in history museums.

But the federal government mandates that its state council funds cannot be used for everyday operating support, so many local cultural organizations look to the State of Maryland for assistance.

Our sister agency, the **Maryland State Arts Council** (in the Maryland Department of Economic and Employment Development) has a budget of \$6.213 million including that \$550,000 from the federal government. Because of its generous state appropriation, the Arts Council is able to distribute \$5.975 million to local arts programs. These state funds may be used for ongoing operating support. The **Maryland State Arts Council** makes grants: (1) to individual artists, (2) to county arts councils, (3) to arts organizations such as museums and symphonies, and (4) to arts projects in libraries, universities, and local governments.

But local historical museums and organizations do not qualify for ongoing operating support from these arts council funds.

Local history organizations must turn to the **Division of Historical and Cultural Programs’** Museum Assistance Program or Historic Preservation Grant Fund (in the Maryland Department of Housing and Community Development). These competitive grant programs presently offer only \$583,500 of state support to assist more than 220 local history organizations. But even these funds may not be used for everyday operating support.

Applying for public funds for any cultural program can be a bureaucratic nightmare, but at least local arts organizations have a chance for some help with their everyday operating expenses. And we acknowledge that history museums often aren’t as exciting as bold, noisy, and beautiful art events. The humanities are less obvious. But you might be surprised at recent Maryland visitor surveys which reveal that the primary reason tourists visit our state is for water-based recreation. But, amazingly, the second reason they list for coming to Maryland is to visit historic sites.

Perhaps it is time to consider the plight of our local history organizations. They add to our quality of life and attract tourists to our state. They preserve Maryland’s heritage for future generations. They deserve our attention.

State Funds for Local Arts Projects Maryland State Arts Council		State Funds for Local History Projects Div. of Historical and Cultural Programs	
1991	\$ 7.282 million	1991	\$ 580,000
1992	6.366 million	1992	455,000
1993	4.152 million	1993	387,300
1994	5.975 million	1994	583,500

Maryland's Best Kept Humanities Secrets: The Eubie Blake Collection

James Hubert Blake was born in Baltimore on February 7, 1883. Known as Eubie, he was the son of two former slaves, John Sumner Blake, a stevedore, and his wife Emily, a domestic servant. Although poor, Mrs. Blake made arrangements to purchase an organ on weekly installments and sent Eubie to a neighbor for classical music lessons. However, it was ragtime music that became his love and gave birth to a career that spanned nine decades.

Originated by Scott Joplin, ragtime music features a syncopated melody set against an accompaniment in straight two-four time. Ragtime was considered "base" and was commonly played in night clubs or bordellos. Therefore, it was no surprise that Eubie kept his first job at Aggie Sheldon's sporting house in Baltimore a secret. When his parents found out, his religious mother was upset, but his father couldn't argue with the \$100 Eubie had saved from the \$13 he earned weekly in salary and tips.

Blake continued playing in other Baltimore taverns and nightclubs. In

1915 he met lyricist Noble Sissle, beginning a lifelong association that resulted in numerous songs and five Broadway musicals. Their first musical, 1921's *Shuffle Along*, broke the color barrier on Broadway and ran for a record 504 performances. The musical introduced the popular song, *I'm Just Wild About Harry*, and made a star out of Josephine Baker. Not only had Blake and Sissle contributed their innovations to the world of music, they had created a new, more dignified stage role for black entertainers.

Following the death of his first wife, Avis Lee, in 1939, Blake worked with USO road shows, entertaining troops across the United States. When the war ended he married ex-showgirl Marion, who became his wife and business manager until her death in 1982. Blake lived to be one hundred, dying five days after his birthday in 1983.

For years, Eubie Blake helped keep ragtime music alive. His efforts at transcribing old songs have proven invaluable to music historians and to performers of ragtime and other forms of traditional jazz.

Eubie Blake Collection
Maryland Historical Society
201 West Monument Street
Baltimore, MD 21201
(410) 685-3750

Many know that the Maryland Historical Society in Baltimore is home to both a museum and a library focusing on our state's history. The society's collections include everything from the original "Star Spangled Banner" manuscript to a Wheaties cereal box commemorating the election of Baltimore Oriole Jim Palmer to the Baseball Hall of Fame. But you may not know that the society's extensive archival library includes the Eubie Blake Collection.

Containing papers and photographs dating back to 1915, the collection includes contracts, travel itineraries and programs from Blake's Broadway shows, as well as letters and telegrams from entertainers such as Louis Armstrong, Bill Robinson, Pearl Bailey, Josephine Baker, Langston Hughes, and Cole Porter. The collection is most comprehensive from 1945 to 1982, when Blake's personal and professional papers were maintained by his wife and business manager, Marion Blake.

Mrs. Blake also saved her 1944 love letters to Blake. On May 9 she wrote Eubie, "You are sweeping me off my feet" and on June 26 worried that "maybe you had reconsidered and married the girl in Chicago." On October 20 she wrote, "Only time will tell what the future holds in store for us." The future held one hundred years of life for a Marylander who changed the face of American music.

The Eubie Blake Collection is available for research or study by appointment only. For further information please contact Jennifer Bryan at (410) 685-3750.



Eddie Taylor and dancers. *The Rhythm and Blues Foundation/Jake Blues Collection.*

An Interview with Dr. Daphne Duval Harrison

By Judy D. Dobbs



*Dr. Daphne Duval Harrison.
Photo by Tim Ford.*

Our interview in this issue of Maryland Humanities is with Dr. Daphne Duval Harrison, Professor of African-American Studies in the African-American Studies Department at the University of Maryland, Baltimore County. She received her Bachelor of Music from Talladega College, Alabama; Masters of Music from Northwestern University; and Ed.D. from the University of Miami, Florida.

How did you become interested in women and the Blues?

I'll deal with women separately, because I've become more and more pleased by the fact that I am one. I was the middle of three daughters, and my father, although very traditional, still thought it was very important that his daughters should be individuals. You didn't have to fit any stereotypical notions of what a woman should be — but you did have to be a lady! It was always understood that I was going to college; but other than that, there were no constraints about choices for education or career.

I went away to school thinking that I would become a doctor, but after beginning private organ lessons in college, I found music was really a very important part of my life. I had studied music from a very young age, but until college I hadn't considered it as a career. I decided to become a concert organist and a minister of music at a large church. That is when gender and race became a factor. At that time there were only one or two women who were concertizing nationally, and the majority of artists who were accepted and doing well were white men. So it became very clear that I should concentrate on teaching, which was good, because I like to teach.

I came to women and the blues in mid-career, when I was invited to contribute a paper on women and music for a conference on black women. I elected not to present the

traditional paper on performers and composers such as Marian Anderson, Leontyne Price or Julia Perry, even though they had been neglected by scholars. Rather, I thought it was important to look at women who were active in an era that most people either didn't know or had forgotten. It began to open my eyes to a lot of new things and gave me an opportunity to ask older women in my family questions that I probably never would have asked because of that whole bifurcation of so-called classical and non-classical music and all the class/caste implications that go around it.

I'll tell you a little anecdote. About three years ago I gave a lecture at Duke University, and an older woman came up to me afterwards and said, "Didn't you go to Talladega College? How did you come to write something on the blues?" After all, even though Talladega isn't in the Ivy League, it is one of the top schools, in the same category as Spellman or Hampton. I had to giggle, because I knew what she was getting at. The chairman of Talladega's music department had insisted that his students learn and perform spirituals and the music of black performers, but if he passed by the soda fountain and heard his students singing rhythm and blues, he would be upset. So I understood what this woman was getting at. She meant that I should have been writing about Julia Perry.

I think my research has raised a level of awareness of how important these blues women were as artists and performers and what they contributed to American music. They confronted that kind of narrow, secular/sacred, acceptable/not acceptable music cage. You know, we like to put stuff in categories, and if it leaks out, we get disturbed by it. I suppose that is one reason why the humanities are so important to me — because I think that people have unfortunately been taught

FROM _____

MARYLAND HUMANITIES COUNCIL
601 NORTH HOWARD STREET
BALTIMORE, MD 21201-4585

MH294

to put things in neat little pigeon holes and name it something and in so doing, it either inhibits or prohibits their understanding of their own environment. And so what started out just as an incidental kind of scholarly venture moved beyond that.

How would you describe the work of a humanities scholar?

A lot of thinking. A lot of thinking about a lot of things. I've been teaching this class for ten years and suddenly it's like, "A-ha, why didn't I think of that before?" There is always more to learn about how humans create and express and live their lives. I am now two and a half generations away from where my students are, and I have begun to realize that when I meet new ideas from them I'm not going to fight their interpretations of things.

I'm sure I frustrate my students sometimes because I won't give them answers. I try to help them understand that their discussion is not going to be measured in terms of right or wrong, but by the thoughtfulness of their ideas. What we do is interpretation — are you willing to accept that my interpretation is different from yours and that even if it's different, there is some validity? I hope my students will begin to think and discuss the same way outside of class, and that when they explore fiction and non-fiction, serious classical music, serious jazz, serious popular music, they see the connections.

I would probably perish as a scientist. As a kid, I was the one who got the chemistry set, and I really loved experimenting with chemical things. While I always approached things in an analytical fashion, I have never been convinced that once you arrive at a conclusion, having followed these particular steps, that's the only way to look at the world. I don't think I could live outside the humanities and the arts. If someone asked me, "If you woke up in the morning and you

couldn't be a humanities scholar anymore, what would you do?" my answer would be "It wouldn't make any difference — I could still be one in my head!" That's one thing about the humanities, that you can hear music and begin to think what that means to you in a variety of ways in your head. You can go back and read a text after you thought you knew it from cover to cover and discover new things.

For example, while I was preparing to speak at The Blues Project, I looked back on my research on Bessie Smith and her song, "Jail House Blues." I was going to talk about blacks being taken to jail and punished for the usual sociological stuff. But when I listened to the song again, I focused in on the part where she talks about being in a cell by herself and asks "send another gal in here." Of course, when you first think about it, it doesn't mean anything because they certainly wouldn't put a man in the cell with her. But when you know about Bessie Smith's life, and her bisexuality, it puts a new meaning to it. That's what I mean when I say new things are always revealing themselves.

How is the blues both music and the humanities?

Because the power of the word is much more important than the melody that carries the word. One of the characteristics of black music performance is that it includes an external expression beyond vocal artistry of the performer or the voice of the instruments played. I personally feel that African-American studies and things like anthropology and sociology cannot address adequately what African/Afro-Latino/African-American life is like without looking at music. Because it is so connected to everything else, even though it's much more commercialized today, and many young people are not getting the

connections the way my generation did. The blues is so easily assigned to being the arts, since it's a performance. But if you are looking at the performance from a cultural and anthropological perspective, you begin to recognize that you are getting something more than merely an artistic performance.

How does studying the blues impact your life?

The blues often helps me to connect with some inner aspects of my spirit that I can't seem to get at in other ways sometimes. I say sometimes, because it also happens to me when I hear one of my favorite Bach pieces. But the blues is much more personal in that I do understand deeply what is being said or not being said while it speaks. At given moments, I need to listen just to reaffirm the wisdom, the strength, and the insight of the people who did it. A song of derision from West Africa has the very elements that show up in some of the blues where somebody is broadcasting on somebody else. It reaffirms for me that this stuff really is connected all the way back there, all the way over there, and all the way here. Then on the other hand, the blues really does bring me out of the dumps.

What touches you the most as a humanities scholar?

What is meaningful to me is to be able to continue to expand my way of seeing things, to try to work on being more open to ideas. Ideas, that is what the humanities is ... ideas and what we do with them ... the possibilities are enormous. I am glad I am in the humanities because at least for the past two decades I have had the opportunity to influence someone else's ideas. I am so very concerned about the non-thinkers in this society, their willingness to accept whatever is in print without questioning or seeking to understand.

Humanities For Maryland

*Who are these young people who call themselves **Humanities For Maryland**? They are engineers and school teachers. They work at the Urban League and at Alex. Brown. They practice law in the public defenders office and at Piper & Marbury. They are our daughters and our sons. They are our volunteers.*

They work at Ferris, Baker Watts, Inc., where they are planning a humanities phonathon in our behalf. They are also busy plotting a springtime book bash for the humanities at the Borders Book Shop in Towson.

They might sit in the office next to you. Or they could corner you in the elevator when you're on your way to lunch. Most likely they will call you for an appointment. They want to tell you about their work with the Maryland Humanities Council.

Please hear them out. They are, after all, the reason we confront the ideas that shape our common democracy and our everyday lives. They are the reason we preserve our cultural heritage. They are our future.

Maryland
HUMANITIES

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Maryland Public Treasures

To Our Readers

When The Baltimore Museum of Art decided to find a way to highlight the range of artistic endeavor from every corner of Maryland, we did not merely wish to exhibit objects that are already accessible to the public in the state's museums but to mount an exhibit featuring works of art drawn from the wide range of locations to which the public has access.

Determined to represent each of Maryland's twenty-four jurisdictions as well as the state itself, curators William Voss Elder, III and Sona Johnston, together with registrar L. Carol Murray, traveled throughout Maryland visiting churches, libraries, colleges and universities, historic houses and historical societies — as well as museums — to search for objects of particular artistic interest and quality. We believe that *Maryland Public Treasures: The State of the Arts* reflects our state's exciting creativity, history and diversity as well as its commitment to the arts.

Maryland Public Treasures continues through April 17, 1994 and is supported in part by the BMA's Home Builders Association of Maryland Fund in Memory of John P. Conner, and the museum's Jacob and Annita France Foundation, Inc., and Robert G. and Anne M. Merrick Foundation, Inc. Endowment Fund. The BMA is grateful to the Maryland Humanities Council for featuring our exhibit in this issue of *Maryland Humanities*.

Arnold L. Lehman
Director
The Baltimore Museum of Art

Every few years the idea resurfaces of establishing a "State Museum of Maryland History" somewhere in Annapolis. The sampling brought together in *Maryland Public Treasures* underscores the truth that our heritage is most strongly perceived and manifested in the hundreds of communities across the state.

One of our best "museums" of eighteenth century history is the City of Annapolis, while some of the best "exhibits" can be found in the living history dramatizations at Historic St. Mary's City and the Baltimore City Life Museums.

The rich and diverse stories of our shared past are told best where they happened, creating local centers of community pride and encouraging tourism throughout Maryland. Fortunately the "State Museum of Maryland History" already exists — its walls encompass the entire Free State. The Maryland Historical Trust is proud to sponsor this issue of *Maryland Humanities* and share a part of our "museum's" collection with you.

J. Rodney Little, Director
Maryland Historical Trust
Division of Historical and Cultural Programs
Department of Housing and Community Development



This weathervane sat atop Hagerstown's city hall from the time of the American Revolution until 1935. Believed to have been crafted by German tinsmith Benjamin Heiskell, "Little Heiskell" now makes his home at the Washington County Historical Society.

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On the cover:
Frederick City Hotel (c. 1830)
George Schley (American, 1795–1846)

Unless otherwise noted, all photos in this issue are by Duane Suter, and objects are identified according to the county they represent in Maryland Public Treasures. For complete information on all items included in the exhibit see the listing on pages 13–15.

How Distinctly I Now Recollect What Then Passed

The Journals of William E. Bartlett

By Georgia Adler

To unlock the secrets of our past, scholars rely on a number of sources for clues, such as newspapers, deeds, wills, plats, inventories, and court records. For the most intimate

glimpse into the daily lives of ordinary citizens, social historians turn to personal letters and journals. A remarkable example of such resources are the journals of William E. Bartlett,

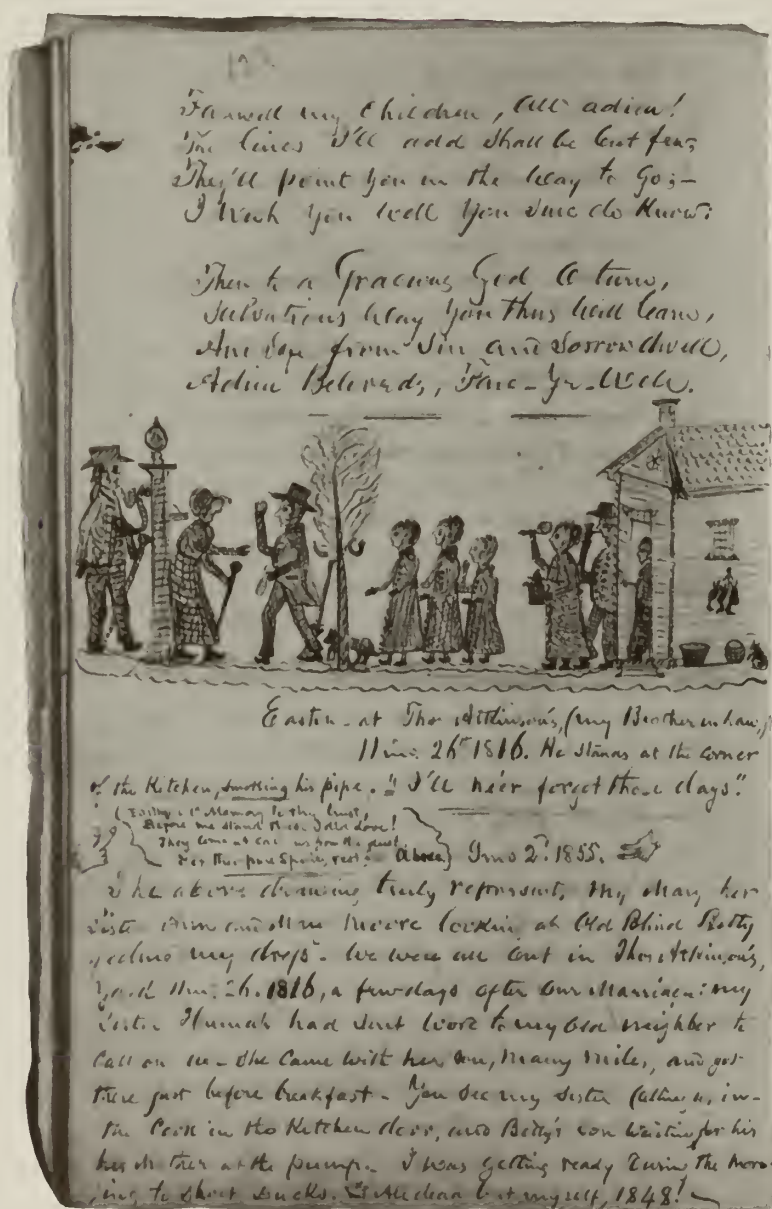
part of the collection of the Historical Society of Talbot County, Easton.

Born in 1793 at Wakefield on the Miles River near Easton, William E. Bartlett was the youngest of five children in a Quaker family. At sixteen he was apprenticed to a pharmacist in Baltimore where he opened a wholesale drug business in 1821. He married Mary Lee James in 1816, and they had nine children. In 1843 he retired to his farm Cedar Point in Talbot County where he remained until the death of his wife five years later. He then returned to Baltimore and remarried in 1850.

During the period between 1832 and 1864 William Bartlett recorded in his journals details of his personal experiences, his childhood recollections, and excerpts from colorful local stories illustrated with his own delightful primitive sketches. They are more than a biographical resource; they offer us a look at everyday life during the first half of the nineteenth century. Bartlett himself was aware of their value, inscribing in one journal:

Wm. E. Bartlett presents this book to his four daughters, viz. Rebecca, Mary, Susan, and Hannah Bartlett and desires them to preserve it as in times of affliction and bereavement they may find in it something comforting.

The second of the three journals contains most of the illustrations and early recollections. In one entry Bartlett recalls a memorable family gathering in 1816 at his brother-in-law's home near Easton. The



Next to this sketch recalling a visit to his brother-in-law's Easton home on November 26, 1816, Bartlett wrote: "He stands at the corner of the kitchen, smoking his pipe. I'll ne'er forget those days."

accompanying drawing is simple in presentation, yet noteworthy in detail: ducks hanging on the side of the house, a gun propped against a tree, a powder horn and shot pouch hanging from its branches, and *Old Blind Betty's* son smoking a pipe near the water pump while his mother examines the material of William's coat.

In 1854 Bartlett reflected on his early childhood in 1795 or 1796 when:

I saw my brothers & sisters playing at the end of the house with their little boats, in a pond of water . . . Being delighted with the boats & playful humor of my kindred, I ran to the house, and going quickly to my mother, I thus addressed her, 'Mother may I be a boy?' for I did not then know to which sex I belonged. Her reply was yes, 'if thee will be a good one.' I ran back and felt thankful indeed to find my mother was good enough to make me a boy, for I then knew I could have boats too when big enough to sail 'em. I soon thereafter found a boy I must long remain to be.

Illustrations throughout the journals reveal the ways in which Maryland families of the period spent their leisure time. One drawing, captioned *two boys riding on a sweep round a ring*, depicts children at play on a see-saw



Bartlett's drawing of children sailing toy boats across a Wakefield pond accompanies his recollection of the day in 1795 when he discovered that "my mother was good enough to make me a boy."

like toy. Another tells of outings with friends "catching crabs on the shores of Cedar Point."

Bartlett's journals record many Quaker meetings. An 1855 drawing shows *Branding Africans for the American Market*, a chilling scene from Captain Carnot's book on the slave trade. Quakers were traditionally opposed to slavery.

Bartlett thought enough of the work of Edgar Allan Poe to copy *Annabel Lee* into his journal. He also included his own poetry and prose.

The journals of William E. Bartlett were contributed to the Historical Society of Talbot County in 1981 by Mrs. Richard A. Humphrey as part of the Bartlett Papers. They remain an important resource for Marylanders to explore their past.

Georgia Adler has been employed by the Historical Society of Talbot County, Easton for fifteen years serving as its Executive Director since 1987. Previously, Ms. Adler served on the Board of Directors for Historic Annapolis.



"Nothing could please my Mary better than to get a company of her friends . . . into a boat with myself crab catcher and commander . . . and shove around the shores of Cedar Point, in search of crabs," notes Bartlett of this diary sketch.

All sketches from the Journal of William E. Bartlett (1832-1857). Photos courtesy of the Historical Society of Talbot County, Easton.

Salome's Chest

A Pennsylvania-German Legacy

By Jay A. Graybeal

In the early eighteenth century the northern Maryland Piedmont region of Frederick, Carroll and Baltimore counties was settled by German settlers from southeast Pennsylvania and English colonists from tidewater Maryland. In addition to language, each group brought from its homeland its belief systems, social institutions and practices of religion, literature, politics, agriculture, architecture and the arts. Not surprisingly, these cultural differences began to blend almost immediately due to friendly intermingling and community demands on rural living.

The natural environment of the northern Piedmont played a critical role in the settlement pattern. The earliest Pennsylvania Germans selected land with a reliable spring and meadows which could be tilled for agricultural crops. In many cases, they constructed their homes on top of springs to ensure easy access to a water source. Keenly aware of their local environment, these Maryland settlers often built homes and barns behind a hill as

protection from the prevailing winds of the winter storms they had come to know in Pennsylvania.

The Pennsylvania Germans settled in the northern half of the region where most established small farmsteads of about 150 acres. Grains, livestock and fowl were their primary farm products. [The English who settled the southern areas favored larger plantations where they cultivated tobacco as their cash crop.]

In time self-sufficient farms became interspersed with small communities. By the late eighteenth century, a number of small market towns had developed that were home to craftsmen, tavern keepers, merchants, clergy, school teachers and well-to-do residents who often maintained nearby farms as rental properties.

By the 1830s, some cornerstones of German culture in Maryland began to crumble. Baptismal sponsorship died out as did the use of the German

language in church services and records. Industrialization and improved transportation systems forced many rural craftsmen to become retailers of mass produced goods. The creation of "free" public schools led to the demise of many parochial schools. However, some aspects of this distinctive culture were still in evidence in rural Maryland towns until the turn of the century when two world wars created anti-German sentiments and contributed further to the abandonment of German ways. However, the surviving decorative arts produced by this culture are not mute and have much to tell about their creators and owners.

The German decorative arts legacy includes objects that exhibit specific design characteristics or motifs. Easily recognizable are the brightly decorated Pennsylvania-German marriage and baptismal certificates, house blessings and drawings now known as *Fraktur*. The baptismal certificate, or *taufschein*, was inscribed with the name of the child, its parents



Salome Lehman's 1787 marriage gift was this chest over drawers built by a Pennsylvania-German craftsman in northern Maryland. Photo by Porterfield's Photography, Westminster.



An older gentleman rests outside the printing office in Uniontown, Maryland, in this photo taken around 1890. He sits on a chest that has been relegated to use as a front porch bench. Photo by Porterfield's Photography, Westminster.

and sponsors, birthplace and date, and often embellished with appropriate religious text and brightly colored decorative motifs, including birds, hearts, flowers and the tree of life. *Taufschein* were so important that they were often placed in the coffin with the deceased.

The walnut chest made in 1787 for Salome Lehman near Uniontown, Maryland, exhibits a blend of Pennsylvania-German design and construction techniques. Children of both sexes often received chests when they were old enough to be responsible for their own possessions, and a chest was usually included among the furnishings in the traditional marriage gift presented to a young bride by her parents. In it were stored textiles, clothing, jewelry and other small valuables, the smallest items being kept in an interior compartment known as a till. The inside surface of the lid frequently served as an ideal place to mount one's *taufschein*. Throughout her life, the chest remained a woman's personal property, one of only a few items not legally owned by her husband. When

chests became less fashionable in the early nineteenth century, owners often used them for storage in attics, barns and as outdoor seating furniture.

The Lehman chest is closely related to early eighteenth century English-American examples, although the form was stylistically obsolete, having been replaced by the chest of drawers by mid-century. The carcass, lid, drawer fronts, moldings and bracket feet are made of local black walnut; the bottom and back boards, the drawer sides and bottom board and the till are constructed of tulip poplar. Salome Lehman's initials are inlaid in a light colored wood flanking the decorative wrought iron keyhold plate.

Rural Pennsylvania-German customers usually preferred elaborately painted softwood chests, while walnut was the favored wood for more sophisticated urban furniture, until supplanted by imported mahogany during the late eighteenth century. The buyer's choice of walnut for the Lehman chest probably demonstrates a desire for a stylish chest and may mean that paint-decorated chests had become less fashionable in 1790s rural Maryland. The wooden wedges inserted in the



David Barnhart, the talented blacksmith who made the hinges on the Lehman chest, chiseled his name DAVID:BIH on the uppermost rectangular reserve; his initials also appear on the reserve below and on the lowest pair of scrolls. The two lower reserves contain inscriptions noting Salome Lehman (SALOME:LM) as the owner and 1787 as the date of construction. Photo by Porterfield's Photography, Westminster.

dovetails of the carcass and drawer sides indicate that the cabinetmaker was trained in the German woodworking tradition.

The inside lid reveals the most distinguishing feature of the chest, a pair of finely made, wrought iron strap hinges. Of superlative design, each hinge terminates in delicate scrolls of distinctively Pennsylvania-German design. Fine ironwork is one of the significant contributions to the decorative arts from the Pennsylvania Germans. However, the owner of such a chest took almost singular enjoyment in the blacksmith's handiwork, since it was routinely kept locked and the owner alone possessed the key.

These extraordinary hinges, among the finest known on a Pennsylvania-German chest, are matched by the finely made iron "crab" lock which secures the lid. The brass drawer and keyhole plates, made in "Chippendale" style, were probably imported from England. The choice of such expensive hardware probably amounted to nearly one-half of the original cost of the chest.

The Lehman chest has a well-documented history of ownership. Salome Lehman married neighbor Jacob Yon; and upon her death in 1855, the chest passed to her only son Jacob, Jr., and his wife Mary. Their daughter, Hannah Salome, inherited the chest and passed it to her daughter, Florence E. Garner. When Ms. Garner offered it as a gift to the Historical Society of Carroll County in 1952, she wrote that she was using it to store "wool bed clothing." Four generations of Maryland women, who lived within a few miles of one another, had used the chest in nearly the same way for 165 years.

Jay A. Graybeal has recently been appointed the Director of the Historical Society of Carroll County, where he has served as curator since 1988. He is a graduate of the State University of New York, College at Oneonta, where he majored in history museum studies. Graybeal previously worked for the East Hampton Historical Society in New York, the Naval War College Museum in Newport, Rhode Island, and the U.S. Army Military History Institute in Carlisle, Pennsylvania.



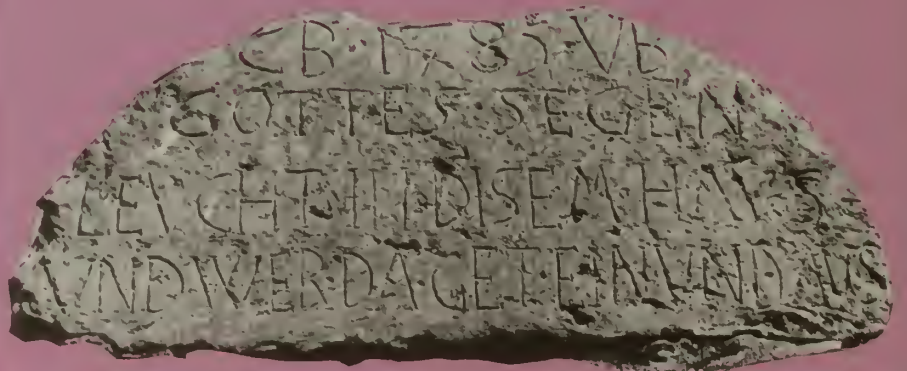
Throughout the eighteenth century, most Pennsylvania-German homes and outbuildings were constructed of hewn logs covered with board siding. For the more well-to-do, stone was the preferred building material.

A notable stone survivor is the Christian Bauer House built in 1785 in Bachman's Valley northeast of Westminster, Maryland (above). Like many of the early Pennsylvania-German homes, the Bauer House is closely related to a traditional German home of the period.

The German house type had a three-room plan for the first floor, which included a kitchen, the owner's bedroom, and the stove room where most daily activities took place. The second floor was used for storage and additional sleeping quarters, while the cellar contained a summer kitchen. The Bauer House was constructed over a spring, and the cellar contains a spring room and a kitchen.

The datestone of the Bauer house (below) includes the initials of its owners, Christian and Veronica Bauer, and the date of construction. The remainder of the inscription is a popular German house blessing (GOTTES . SEGEN . LEVCHT . IN . DISEM . HAUS . VND . WER . DA . GET . IN . VUN . AUS) translated into English as *May God's Blessing enlighten this house and on those who go in and out of it.*

Photos by Joseph Getty.



*The humanities help us learn more
about ourselves as individuals and as
members of our communities.*

Precious Metals and Proper Reverence

Eighteenth-Century Ecclesiastical Silver

By William Voss Elder, III

Even though Maryland's founders, the Calverts, were Roman Catholics and most think of colonial Maryland as a haven for Catholics, many of the province's early settlers were Protestants from the Church of England, the Anglican or Episcopal Church. Life was tenuous for all in seventeenth and early eighteenth century Maryland. Most colonists lived short lives with few possessions, but many tenaciously clung to their religious beliefs and to the traditional use of ritual vessels that symbolized a proper reverence for holy sacraments.

Anglican worship began in Maryland shortly after the *Ark* and the *Dove* reached the shores of St. Mary's County in 1634. Between 1638 and 1642, the first Anglican churches in Maryland, Trinity and St. George's, were built in St. Mary's County. However, faithful Protestants worshipped without benefit of clergy for sixteen years, until the Reverend William Wilkinson arrived from England to serve as the first rector of St. George's Church in 1650. The Church of England was not officially established in Maryland until 1692, when Sir Lionel Copley became the first royal governor.

By the time of the American Revolution, there were forty-seven Anglican parishes in Maryland with many more Anglican churches and chapels of ease (parishes supplementary to the main parish established so that worshippers would not have to travel long distances to attend services). Most of these churches would have had some silver for use in their communion services. Even before the publication in England of the instructive *First Prayer Book of 1549*, it had been ordained that all Anglican church parishes were expected to serve the communion wine in chalices of silver.



Silver chalice and paten cover owned by Christ's Church, William and Mary Parish, Wayside, Charles County. Photo by Duane Suter.



Four-piece silver communion service owned by St. Barnabas Church, Leeland, Prince George's County. Photo by Duane Suter.

More than seventy-four pieces of ecclesiastical silver have survived from Maryland's colonial churches. With the absence of towns where silversmithing and other trades might flourish, the obvious source for purchasing ecclesiastical and domestic silver was England, a pattern that continued in the Chesapeake tidewater area until well after the American Revolution.

One of the earliest examples of church silver is a chalice and paten owned by Christ's Church Wayside in Newburg, Charles County. Made in London by silversmith William Fawdery in 1700-1701, they may have been purchased with general church funds or through the generosity of a wealthy parishioner.

The bell shape of the Christ's Church Wayside's nine-inch chalice provided an ample capacity of wine in a time when communicants drank rather than

sipped its contents. In colonial Maryland the communion wine generally was claret, undiluted by water, as present Episcopal church custom requires. The paten was the second most important silver communion object and was used to hold the bread prepared for the celebration of Holy Communion. When inverted the paten also served as a cover to the chalice.

A flagon, such as the seventeenth-century English example in the St. Barnabas Church's communion service, provided a handy and ample supply of wine for the use of the minister in administering Holy Communion. In addition to the twelve-inch high domed flagon, chalice, and

paten cover, the service of St. Barnabas Church in Leeland, Prince George's County, also includes a silver plate ten inches in diameter that has been described both as a large paten and an alms basin. Its colonial use probably related to the sacrament of

communion rather than the collection of an offering, since eighteenth-century Anglican churches were supported by taxation until after the Revolution, when church and state separated and tax support ceased.

Parishioners often contributed to special funds in order to build new structures and to buy costly communion vessels. Reverend Jacob Henderson, rector of the St. Barnabas Church from 1717 to 1751, raised the forty-seven pounds, thirteen shillings

*The third church constructed at the Leeland site, St. Barnabas was completed in 1776.
Photo by Anne Lesster.*



for the purchase of the communion silver in 1718 from Thomas Mason in London. The silver bears the inscription "St. Barnabas Church In Merreland, 1718" and both the flagon and the chalice bear the Sacred Trigram IHS, the Greek letters for the first three letters of Jesus' name, set in a glory or sunburst.

Maryland church records as well as inscriptions on numerous pieces of surviving church silver document the numerous gifts to parish churches by both ministers and individual members of the congregations, but most church silver in the seventeenth and eighteenth centuries may have been bought with general parish funds.

Another source for purchase funds could have been Queen Anne's Bounty established in 1704.

The medieval church dues of "First Fruits and Tenths," which in Catholic England had been collected from parish clergy by the Pope in Rome, was adopted by King Henry VIII and changed into a fixed tax on the church amounting to a total of sixteen thousand pounds a year. In 1704 Queen Anne surrendered these annual royal revenues to establish a fund primarily to augment the salaries of the Anglican clergy, both in England and in the British colonies. Whether these monies were used to purchase ecclesiastical silver for colonial Anglican churches in Maryland

remains unproven. Yet there still lingers today the often repeated tradition in some early Maryland Episcopal churches that their communion silver is "a gift of Queen Anne."

Since 1987, William Voss Elder, III, has served as a curatorial consultant in decorative arts for The Baltimore Museum of Art. For twenty-five years he was the BMA's curator of decorative arts and from 1962-1963 served as the curator for The White House. A graduate of Princeton University, Mr. Elder is the author of numerous catalogs and articles and frequently lectures on the decorative arts and art history.

Friendship and Patronage

A Nineteenth-Century Tradition

By Sona K. Johnston

Shortly after his son's arrival at Mount Saint Mary's College in the autumn of 1850, John La Farge, Sr. wrote from New York:

I see, my dear John, that you are intelligent enough to appreciate the happiness which a child wins when he conducts himself well. He is loved by

his father and mother, his masters and comrades and finally by all those about him. Continue my friend what you have done so well up to the present, not only will you be happy but you will also be loved by God and by all who surround you.

John La Farge's traditional father had dispatched four of his sons to the quiet Emmitsburg college in rural Frederick County to relieve them of the unhealthy rigors and temptations of city life. At Mount St. Mary's, John — who would become one of America's premier late nineteenth-century artists — reluctantly abandoned his creative interests to pursue a classical education.

Young La Farge dutifully studied law when he returned to New York; but upon his father's death in 1858, John quickly joined the Newport, Rhode Island studio of painter William Morris Hunt. Throughout the 1860s and 1870s, La Farge explored themes in landscape and floral still life, producing exquisite works which often seem to forsake the real world for the spiritual, just as the artist had escaped the reality of the city for an idyllic life in the country during his college years.

Typical of La Farge's early oil paintings is *Hillside with Snow, Twilight Study*, an intimate glimpse of sloping terrain dotted with evergreens viewed as darkness approaches. Of these evocative landscapes the artist commented:

. . . My programme was to paint from nature a portrait, and yet to make distinctly a work of art which should remain . . . a subject both novel and 'everydayish.' I therefore had to choose a special moment of the day and a special time of the year, when I could count upon the same effect being repeated.



Hillside with Snow, Twilight Study by John La Farge (1835–1910). Oil on panel, circa 1874.



Preliminary Study for the Ascension Mural, Church of the Ascension, New York, by John La Farge. Oil on panel, ca. 1874.

Among La Farge's close acquaintances during his days as a Mount Saint Mary's student was native Marylander Charles Carroll Lee. His father, John Lee, served in the United States Congress, and his mother, Harriet Carroll, was a granddaughter of Charles Carroll of Carrollton, a signer of the *Declaration of Independence*.

Throughout the 1870s and 1880s, Lee and La Farge remained good friends. After college Lee also abandoned the Maryland countryside to become a successful New York physician. He purchased a number of paintings and drawings from the struggling La Farge whose evolving interests had led him to interior decoration, a field in which

he would gain renown. Lee bought *Hillside with Snow*, *Twilight Study* at an auction of the artist's work in New York in 1884.

At the same sale, Lee also purchased La Farge's preliminary study for the decoration of the chancel in the Church of the Ascension at Fifth Avenue and Tenth Street in New York. Built in the early 1840s, the Gothic revival style structure was renovated in the 1880s by architect Stanford White, who enlisted La Farge, mosaicist Maitland Armstrong, and sculptor Augustus Saint-Gaudens to embellish the church's interior. La Farge's chancel mural depicting the ascension of Christ had its origins in the paintings of the Italian High Renaissance masters, Raphael and Palma Vecchio.

Critics hailed it as a monument of contemporary religious art upon its completion in 1888.

Augustus Saint-Gaudens and John La Farge first met in 1876, when architect Henry Hobson Richardson engaged La Farge to produce a decorative plan for the interior of Trinity Church on Boston's Copley Square. Saint-Gaudens was one of a group of young assistants who completed the complex project under La Farge's direction. In the process, an informal network of artists evolved, and they subsequently collaborated on various decorative schemes including the interiors of Saint Thomas Church and the sumptuous mansion of Cornelius Vanderbilt II, both on New York's Fifth Avenue.

After a brief period of study in New York, Saint-Gaudens traveled to Paris in 1867 to begin formal training in sculpture. Two years of instruction at the Ecole des Beaux-Arts preceded an extended stay in Rome, where he was profoundly influenced by the sculpture of the early Renaissance. In 1880 Saint-Gaudens finally settled in New York, where he enjoyed great success as one of the foremost artistic talents of the next two decades.

In New York John La Farge introduced his Maryland classmate Charles Carroll Lee to Saint-Gaudens. In 1881, the sculptor modeled two bronze reliefs for Lee. The first, a double portrait, depicts Lee's wife, Helen Parrish, facing her daughter, Sarah Redwood. The plaque is surrounded by a wood frame probably designed by Stanford White. Although united in the same work, each elegantly sculptured image exists independent of the other, their private worlds separated by an ornament which bisects the horizontal plane. Saint-Gaudens subsequently created a three-quarter length portrait depicting the fragile



Sarah Redwood Lee at the Age of Sixteen by Augustus Saint-Gaudens.
Bronze plaque, circa 1881.

beauty of sixteen-year-old Sarah which is remarkable for its extremely delicate modeling.

In 1947, Lee's grandson, Dr. Thomas Sim Lee, a Washington, D.C. cardiologist, presented to Mount Saint Mary's College the paintings, drawings and bronzes by John La Farge and Augustus Saint-Gaudens which Lee had collected in the 1880s. The gift commemorates both the close personal bond between Lee and La Farge as well as their association with the rural Maryland college that spawned their friendship. Displayed in the Special Collections House on the Emmitsburg campus, these works of art remind Marylanders of their far-reaching cultural heritage.

Author's note: I am grateful to Professor Kelly Fitzpatrick, Director, Special Collections/Archives at Mount Saint Mary's College for providing me with materials for the preparation of this article. I am also indebted to Dr. James L. Yarnall, Director, John La Farge Catalogue Raisonné for sharing recent discoveries concerning John La Farge's association with Charles Carroll Lee.

Sona K. Johnston is the Curator of Painting and Sculpture Before 1900 at the Baltimore Museum of Art, where she has been since 1975. She is a graduate of Sarah Lawrence College, Bronxville, New York and studied nineteenth-century European and American painting at New York University's Institute of Fine Arts. Ms. Johnston was the organizing curator for the BMA's exhibition Claude Monet: Impressionist Masterpieces from the Museum of Fine Arts, Boston. She is currently preparing a catalogue raisonné and annotated diaries of Theodore Robinson for publication.

All photos courtesy of the Lee-La Farge Collection, Special Collections, Mount Saint Mary's College, Emmitsburg, Maryland.

Maryland Public Treasures

The following listing details all the objects in the *Maryland Public Treasures* exhibit on display at the Baltimore Museum of Art now through April 17, 1994.

PAINTINGS

The Reverend Doctor John Gordon

Attributed to John Hesselius, American, 1728–1778

c. 1762, oil on canvas

The Historical Society of Talbot County, Easton, *Talbot County*

William Pitt

Charles Willson Peale, American, 1741–1827

1768, oil on canvas

Maryland Commission on Artistic Property, Maryland State

Archives, Annapolis, *Anne Arundel County*

Thomas Ringgold

Charles Willson Peale, American, 1741–1827

c. 1770, watercolor on ivory

Washington College, Chestertown, *Kent County*

Colonel Benjamin Flower

Charles Willson Peale, American, 1741–1827

c. 1780, oil on canvas

Star-Spangled Banner Flag House & 1812 Museum: Gift of

Dr. and Mrs. Arthur B. Bibbins, *Baltimore City*

Ann Proctor

Charles Willson Peale, American, 1741–1827

1789, oil on canvas

The Hammond Harwood House Association, Inc.,

Annapolis, *Anne Arundel County*

Captain James Dawson

Joshua Johnson, American (active in Baltimore, 1796–1824)

c. 1815, oil on canvas

Queen Anne's County Historical Society, Centreville,

Queen Anne's County

Edward Otho Cresap

Unknown Artist, American, 19th century

1811, oil on panel

Allegany County Historical Society, Inc., Cumberland,

Allegany County

Mourning Miniature From the Plater Family

Unknown Artist, American, early 19th century

Watercolor on ivory, oil on glass, gold, shell, hair and seed pearls

The Sotterley Mansion Foundation, Inc., Hollywood: Gift of R. C.

Plater, 1906, *St. Mary's County*

Along the River

Robert S. Duncanson, American, 1822–1872

1864, oil on canvas

James E. Lewis Museum of Art, Morgan State University,

Baltimore City

Hillside With Snow, Twilight Study

John La Farge, American, 1835–1910

c. 1874, oil on panel

Lee-La Farge Collection - Special Collections, Mount Saint Mary's

College, Emmitsburg, *Frederick County*

The Narrows

Hiram M. Wertz (Wertz Brothers), American, 19th century

1881, oil on canvas

Allegany County Historical Society, Inc., Cumberland,

Allegany County



The USS Mayflower Bowl from Anne Arundel County was created by Peter Carl Faberge in 1905.

Pungies and Schooners Drying Their Sails in St. Michaels

Hugh Boton Jones, American, 1848–1927

c. 1880s, oil on canvas

Chesapeake Bay Maritime Museum, St. Michaels: From Elizabeth Hall, *Talbot County*

White House, Gloucester

Frederick Childe Hassam, American, 1859–1935

c. 1895, oil on canvas

Washington County Museum of Fine Arts, Hagerstown: Gift of Mr. and Mrs. William Henry Singer, Jr., *Washington County*

Tug Wm. H. Yerkes, Jr.

Otto Mühlenfeld, American, 1871–1907

1901, oil on canvas

Calvert Marine Museum, Solomons: Gift of St. Georges Island Methodist Church, *Calvert County*

Mary Elizabeth Garrett

John Singer Sargent, American, 1856–1925

1904, oil on canvas

The Johns Hopkins University School of Medicine, *Baltimore City*

Still Life With Figurine

Alexi Von Jawlensky, German, born Russia, 1864–1941

1910, oil on paper

Goucher College, Towson: Gift of Ethel S. Epstein, *Baltimore County*

SCULPTURE

Dr. John Beale Davidge

Unknown Artist, American, 19th century

c. 1800–1810, painted wood

Medical Alumni Association of the University of Maryland, Inc., *Baltimore City*

George Washington

Antonio Capellano, Italian, active in America, 1815–1827

1823, marble

The Baltimore City Life Museums, *Baltimore City*

John Work Garrett

Frederick Volck, American, born Bavaria, 1833–1891
1866, marble
Garrett County Historical Museum, Oakland: Presented to the
Garrett County Historical Society by his Grandson, Robert Garrett,
Garrett County

Sarah Redwood Lee

Augustus Saint-Gaudens, American, born Ireland, 1848–1907
1881, bronze relief
Lee - La Farge Collection - Special Collections, Mount Saint Mary's
College, Emmitsburg, *Frederick County*

Canvasback Hen

Lem Ward, American (Crisfield, Maryland), 1896–1984
1928, polychromed wood
The Ward Museum of Wildfowl Art, Salisbury, *Wicomico County*

Canada Goose

Lem Ward, American (Crisfield, Maryland), 1896–1984
1963, polychromed wood
The Ward Museum of Wildfowl Art, Salisbury, *Wicomico County*

Female Figure

Unknown Artist, Mende, Sierra Leone, early 20th century
Stained wood
The Art Gallery of the University of Maryland at College Park,
Prince George's County

WORKS ON PAPER

Two Views of the Second County Courthouse, Hagerstown
Benjamin Henry Latrobe, American, born England, 1764–1820
1817, watercolor
Washington County Historical Society, Hagerstown, *Washington County*

The Declaration of Independence of the United States of America July 4th, 1776
Asher Brown Durant (after John Trumbull), American, 1796–1886
1820, engraving
Caroline County Historical Society Inc., Greensboro, *Caroline County*

Frederick City Hotel

George Schley, American, 1795–1846
c. 1830, watercolor
The Historical Society of Frederick County, Inc., Frederick: Gift of
Marshall Ligan Etchison, *Frederick County*

Journal

William E. Bartlett, American, 1793–1865
1832–1857, ink and watercolor
The Historical Society of Talbot County, Easton: Gift of Mrs.
Richard A. Humphrey, *Talbot County*

Biography of Abraham Lincoln

W. H. Pratt, American (Davenport, Iowa), 19th century
1868, pen and ink
Allegany County Historical Society, Inc., Cumberland,
Allegany County

Crack Drill

Frederic Remington, American, 1861–1909
1898, pen and ink, brush and wash, heightened with white ink
Collection of the Pikesville Military Reservation on extended loan to
The Baltimore Museum of Art (BMA L.1969.2), *Baltimore County*

ILLUMINATED MANUSCRIPTS**The Anatomy of the Body (Mansur's Anatomy)**

Persian
1488, ink and watercolor with gilt
National Library of Medicine, Bethesda, *Montgomery County*

Marvels of Things Created and Miraculous Aspects of Things Existing

Persian, 17th century
Ink and opaque watercolor with gilt
National Library of Medicine, Bethesda, *Montgomery County*

The Enjoyment of Women

Persian, 18th century
Ink and watercolor with gilt
National Library of Medicine, Bethesda, *Montgomery County*

Letters Patent Under the Great Seal of England to Sir George Calvert Creating Him Baron Baltimore of Baltimore in the Kingdom of Ireland

1624, colored inks on vellum
Calvert Papers, MS. 174, Manuscripts Division, Maryland Historical
Society Library, *Baltimore City*

DECORATIVE ARTS**Tobacco Pipe in the Shape of a Human Face**

Native American, Maryland
c. 1650s, red earthenware
Historic St. Mary's City Archaeological Collections, *St. Mary's County*

Ewer

German, Westerwald Region
c. 1670, glazed stoneware
Historic St. Mary's City Archaeological Collections, *St. Mary's County*

Teapot and Cover with Grisaille Decoration Showing the Ascension of Christ

Chinese, Qianlong period (1736–1795)
c. 1760, hard paste porcelain
The Historical Society of Kent County, Inc., Chestertown: Gift of
Mrs. Clifton M. Miller, *Kent County*

Teapot and Cover made for the French Market

Chinese, Qianlong period (1736–1795)
c. 1780, hard paste porcelain
The Historical Society of Kent County, Inc., Chestertown: Gift of
Mrs. Clifton M. Miller, *Kent County*

Teapot and Cover with Bird and Leaf Decoration

Chinese, Qianlong period (1736–1795)
c. 1770, hard paste porcelain
The Historical Society of Kent County, Inc., Chestertown: Gift of
Mrs. Clifton M. Miller, *Kent County*

Looking Glass

English or American
c. 1765, mahogany, gilded gesso, and glass
Historic Annapolis Foundation: Gift of "A Maryland Family,"
Anne Arundel County

Chest Over Drawers

American
1787, walnut and iron
The Historical Society of Carroll County, Westminster: Gift of
Florence E. Gardner, 1953, *Carroll County*



Canada Goose from Wicomico County carved by Lem Ward in 1963.

Sideboard

American, Baltimore or Annapolis
c. 1790, mahogany with satinwood inlays
Queen Anne's County Historical Society, Centreville: Gift of Maria and John McKenney, *Queen Anne's County*

Ridgely Knife Box with Flatware

English
c. 1790, mahogany with satinwood inlays
Ladew Topiary Gardens, Monkton: Through the Harvey Smith
Ladew Foundation, *Harford County*

Pair of Knife Boxes in the Gothic Style

American
c. 1820, mahogany and mahogany veneer
The Howard County Historical Society, Ellicott City, *Howard County*

Great Seal of Maryland

English
1648, silver
Maryland State Archives (Maryland Seals Collection), Annapolis,
Anne Arundel County

Chalice and Paten

English, Maker: William Fawdery, London
1700/1701, silver
Christ Church, William and Mary Parish, Wayside, *Charles County*

Four Piece Communion Service

English, Maker: Thomas Mason, London
1718/1719, silver
St. Barnabas' Church, Leeland, Queen Anne Parish, Upper
Marlboro, *Prince George's County*

Tea and Coffee Service

American, Providence, Rhode Island, Maker: Gorham
Manufacturing Company
1859, silver
The B & O Railroad Museum, *Baltimore City*

Hot Water Urn

American, Providence, Rhode Island, Maker: Gorham
Manufacturing Company
1859, silver
Maryland Historical Society, Baltimore: Gift of Miss M. Hermes
Bollman, *Baltimore City*

USS Mayflower Bowl

Russian, Maker: Peter Carl Faberge, 1846-1920
1905, silver and semi-precious stones
U. S. Naval Academy Museum, Annapolis, *Anne Arundel County*

Centerpiece and Plateau from the USS Maryland Service

American, Baltimore, Maryland, Maker: Samuel Kirk & Son
1906, silver
Maryland Commission on Artistic Property, Maryland State
Archives, Annapolis, *Anne Arundel County*

Weathervane (Little Heiskell)

American, Hagerstown, Maryland, Maker: Attributed to Benjamin
Heiskell
1769, Welsh wrought iron
Washington County Historical Society and The City of Hagerstown,
Washington County

L'Hortensia (Clock in the Shape of a Sunflower)

French
1780-1820, gilded, patinated and polychromed bronze, gilded
wood, fabric and glass
Hampton National Historic Site, National Park Service, United
States Department of the Interior, Towson, *Baltimore County*

Fireback in Adamesque Style

American, Elkton, Maryland, Maker: Cecil Furnace Iron
1800, iron
The Historical Society of Cecil County, Elkton, *Cecil County*

Eucharistic Veil

English, 18th century
Embroidered cotton or linen (?)
All Hallows Parish (Episcopal), Snow Hill, *Worcester County*

The Globe of the World

American (?)
1806, paint and silk on silk
Olde Princess Anne Days, Inc., Teackle Mansion, Princess Anne,
Somerset County

Quilt with Star of Bethlehem Design

American, Maryland
c. 1820-1830, pieced cotton
Dorchester County Historical Society, Inc., Cambridge,
Dorchester County

Quilt

American, Carroll County, Maryland, Maker: Margaret Buckey
(1837-1925)
1857, appliqued cotton
The Historical Society of Carroll County, Westminster: Bequest of
Vivian B. Barnes, 1981, *Carroll County*

Woodbourne Quilt

American, Montgomery County, Maryland, Makers: Susan Maria
Dorsey (1817-1882) and Harriet Woodward Dorsey Blunt
(1794-1862) 1852, pieced and appliqued cotton
The Montgomery County Historical Society, Rockville: Gift of Cary
Blunt (Millholland) Parker and Elizabeth Dorsey Sherman,
Montgomery County

Hairbarium (Family Tree)

American, Baltimore, Maryland, Maker: Martha Ann Knowles
1867, hair, pen and ink, fabric
The Howard County Historical Society, Ellicott City, *Howard County*

Rocking Horse

American
c. 1850, polychromed wood, leather, horsehair, fabric, and metal
The Historical Society of Cecil County, Elkton: Gift of F. Rodney
Frazer, *Cecil County*

Humanities in the Nation

Public Humanities in America — A Commentary

Excerpts from remarks of Dr. Sheldon Hackney, Chairman of the National Endowment for the Humanities. Prior to his appointment to the NEH, Dr. Hackney served for twelve years as the president of the University of Pennsylvania and for five years as the president of Tulane University. Dr. Hackney gave this address at the 1993 Federation of State Humanities Councils' National Humanities Conference in Washington, D.C.

Recently, I was watching a C-Span call-in program . . . as the reauthorization of the National Endowment for the Humanities, National Endowment for the Arts, and Institute for Museum Services was being debated. One caller asserted that the NEA and NEH provided nonessential activity that could be dispensed with, given the budgetary pressures of the moment.

Garbage collectors, the caller argued, do an essential service for society. If they were to quit for a short period of time, it would be inconvenient and we would notice it; if they quit for a lengthy period, society would be in crisis.

So far, so good. My hat is off to garbage collectors. I recognize that they do as much for the quality of life as perfume manufacturers and the EPA combined. The caller went on to say, however, that the arts and humanities are different from collecting garbage. They are entertainment — and when times get tough, society could forgo such frills, and no one would even notice.

My heart sank. Leave aside for the moment whether the humanities are worth the seventy cents per person per year that the federal government now spends, and that 25 percent of our population cannot read books for enjoyment or self-improvement, or that an additional 25 percent choose not to read books. I am haunted by that caller's spiritually barren view of life, one that apparently has only two realms: the material realm of food, shelter and creature comforts, and the frivolous realm of entertainment.

I am sad to report that there are Americans untouched by the humanities, who are therefore living lives that are needlessly cramped and limited. There are people who have not had their life put into new perspective by a museum exhibit on ancient Egypt or Mayan civilization. There are those who have not found new understandings of our past, and therefore also of our present, from a "living history" conversation with Lincoln or Jefferson or Twain. They have not discovered new meanings in common human experiences by discussing *A Thousand Acres* and *King Lear* at a local library. Their emotional world has not been dramatically expanded by watching *The Civil War* on television.

There are those who may have missed the opportunity to have their troubled lives redirected by studying an August Wilson play while in detention. There are those whose lives have not taken on fresh significance by understanding their place in the great sweep of history or amidst the global variety of cultures. They have not felt the energizing new identity that comes from discovering oneself through the oral history of their local community, to suddenly see oneself as the subject of history rather than its object. They do not know the satisfaction of core values reexamined and reaffirmed. They will not miss the humanities, because they do not have them. This is a poverty of the spirit and of the imagination that a great nation ought not to view with complacency.

The most important thing we can do for our country in our roles at the NEH and the state humanities councils is to expand the participation of Americans in the humanities. That is my highest priority for the NEH . . .

I think of the task of NEH as being to support three important and inter-related functions: the creation of new knowledge into curricula and educational experiences, and the participation of citizens in humanities activities in ways that enrich their lives. In the long run, these three functions are

mutually supportive; the vitality of each depends on the vitality of the others.

First, the NEH must support research of the sort that will yield new knowledge and perhaps even new ways of thinking about ourselves and our societies. Second, there is a need to create a public sphere in which Americans can discuss questions of great importance above the level of public policy, a sphere in which all voices can be heard and in which questions of basic values and national identity and purpose can be addressed, a sphere that will encourage a conversation that bridges all the barriers that separate us from each other. Third, and of utmost importance, we need to extend the benefits of participating in the humanities to more Americans. The humanities are for everyone . . .

The reward for a job well done is that the humanities will one day rank right up there with garbage collectors in the minds of the American public as being essential to the health of the republic. Perhaps, then it will be clear that beauty and meaning are as fundamental to human existence as food and shelter, which is why we find the human story drawn by prehistoric people on the walls of their caves, why the earliest implements discovered by archaeologists have clearly been shaped with an eye toward beauty as well as utility, why the quest for the divine is instinctively at the center of the human drama.

We invite you to share your views with us by writing to the Maryland Humanities Council, 601 North Howard Street, Baltimore, MD 21201.

News from the National Endowment for the Humanities

CHALLENGE GRANTS

The NEH Division of Education Programs recently awarded Challenge Grants to two Maryland institutions. These grants required that the recipients raise four dollars in private contributions for every federal dollar awarded.

Loyola College in Maryland, Baltimore. David F. Roswell, Project Director. \$600,000 to support an endowment for faculty chairs in English and philosophy, faculty development programs and an annual humanities symposium.

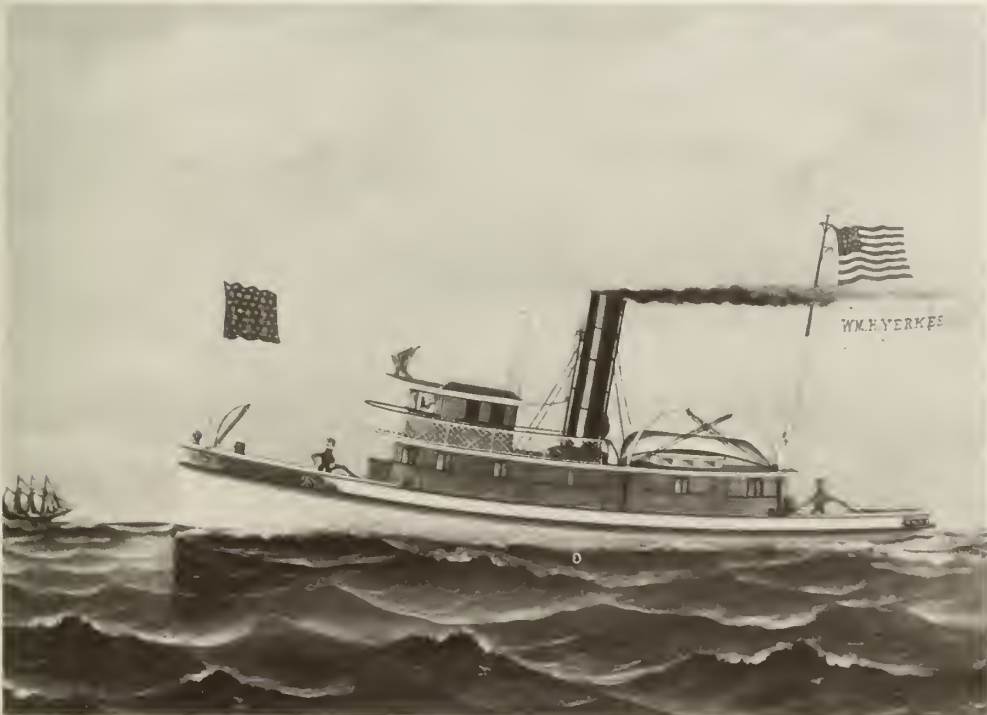
National History Day, College Park. David D. Van Tassel, Project Director. \$300,000 to support a permanent staff position and information materials.

RESEARCH CONFERENCES

The NEH Division of Research Programs has announced its support for twelve research conferences during 1993-94. These conferences are designed to advance scholarly research in the humanities. Some conferences have already taken place; copies of the proceedings can be obtained by writing the project directors. A complete listing of conference topics, dates, locations, and project directors is contained in the brochure, *1993-94 Research Conferences*, available from the Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, NW, Washington, DC 20506 (202) 606-8358.



Above: Sculpture of Dr. John Beale Davidge from Baltimore City. Left: Oil painting of Tug Wm. H. Yerkes, Jr. from Calvert County.



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Humanities in Maryland

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the **Maryland Humanities Council**. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
June 15, 1994	July 31, 1994	September 17, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.



The Narrows painted by Hiram M. Wertz in 1881 is on loan to the BMA from Allegany County.

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

The Blue Hills of Maryland: History Along the Appalachian Trail, Pamela Stram

Landmarks of Prince George's County, Jack E. Boucher, photographer

Potomac Journey: Fairfax Stone to Tidewater, Richard L. Stanton

Roster of Civil War Soldiers From Washington County, Maryland, Roger Keller

Susquehanna, River of Dreams, Susan Q. Stranahan

The Voice of This Calling, Jacques Kelly

Western Maryland: Springboard of the Union Army to Gettysburg, Warren D. Wenger

Your Brother Will: The Great War Letters & Diary of William Schellberg, edited by Jerry Harlowe



This Charles Willson Peale oil painting of Ann Proctor, as well as the doll she cradles, are on loan to the BMA from Anne Arundel County.

From the Resource Center

The following videotapes may be borrowed from the Maryland Humanities Council's Resource Center.

The Great Depression

This seven-part PBS series examines the era of the Great Depression and how it challenged our nation economically, emotionally and politically, using newsreels, archival photographs, Hollywood films, and eyewitness accounts to depict the era. One episode, "New Deal/New York" looks at the public works projects developed by President Franklin D. Roosevelt during his first 100 days in office. (1993, 7 tapes - 60 minutes each).

Maryland in the Depression

From the Alleghany mountains of Western Maryland to Baltimore City and to the Eastern Shore, this program by Maryland Public Television explores how the Great Depression affected the people of Maryland. (1993, 60 minutes)

Harry Hopkins: At FDR's Side

This film about the life and work of Harry Hopkins, emphasizes his role as domestic and foreign policy adviser to Franklin D. Roosevelt. (1989, 88 minutes)

You May Call Her Madam Secretary

This production explores the life and career of Francis Perkins, who became the first woman member of a presidential cabinet as Secretary of Labor under Franklin D. Roosevelt. (1987, 58 minutes)

Videotapes may be borrowed for a period of up to two weeks. There is no charge for use of videotapes other than return shipping charges to the council. For more information, contact Jennifer Bogusky at 410-625-4830.

Council Seeks Applications for Board Membership

The Maryland Humanities Council seeks applications for possible vacancies on its Board of Directors. The Council is comprised of up to twenty-six volunteer members including six gubernatorial appointees. Drawn from academy and community, and representing all regions of the state, Council members contribute hundreds of unpaid hours reading and reviewing applications for funding, attending meetings, participating and assisting in fundraising efforts, meeting with potential project directors, attending funded projects, and representing the Council at regional and national conferences.

Applications are invited from residents throughout Maryland who by reason of their achievement, scholarship, and creativity in the humanities, or their knowledge of community and state interests are qualified to serve. Particular needs are for members outside Baltimore City and its suburbs, and for members from the corporate community.

Interested citizens who would like to be considered for membership against possible vacancies this year should send their resume, with a cover letter explaining their reasons for wishing to serve to the council by April 30, 1994.

Calendar of Humanities Events

The following programs, scheduled to take place between March and May 1994 are receiving funds from the Maryland Humanities Council. Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development - Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Exhibits

Into the Mainstream: The Transformation of A Jewish Community in Maryland's Capital City, 1945-1965

Documents the experience of the Annapolis Jewish community from 1945-1965. Selections from two collections of oral history interviews narrate the twenty-five photographs.

Through May 13

Location: Legislative Services Building, Annapolis

Contact: Mame Warren, 410-269-0241

Sponsor: Congregation Kneseth Israel

Funding: \$4,693.50

Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians

Explores the drastic environmental changes that occurred when the European, African and American Indian cultures came together in the New World.

Through March 31

Location: Wicomico Free Library, Salisbury

April 5-29

Location: Washington College, Chestertown

May 4-30

Location: Maryland State Archives, Annapolis.

In addition, a six-week continuing studies course begins April 7 (6:15-7:55 PM) at the Johns Hopkins University.

Contact: Cynthia Requardt, 410-516-5493

Sponsor: The Milton S. Eisenhower Library

The Johns Hopkins University

Funding: \$3,112

"Now I See Kiev in My Dreams": Words and Pictures of New Americans by Cindy Gail Konits

Documents the acculturation process of recent Jewish immigrants from the Soviet Union through photographs and oral history excerpts in a bilingual interpretive format.

Through September 28

Location: Jewish Heritage Center, Baltimore

Contact: Barry Kessler, 410-732-6400

Sponsor: The Jewish Historical Society of Maryland

Funding: \$6,160

Lavish Legacies: Baltimore Album Quilts, 1846-1854

Display of Baltimore Album Quilts will focus discussion on issues relating to women in the 1840s and 1850s. Interpretive programs accompany the exhibit.

March 4-July 10

March 26 Maryland Day Seminar

10:00 AM Speakers: Julie R. Jeffrey, Jennifer F. Goldsborough, Elaine Hedges, and Gladys-Marie Fry

Location: Both programs - Maryland Historical Society

Contact: Barbara Weeks, 410-685-3750

Sponsor: Maryland Historical Society

Funding: \$12,660

Maryland's Vanishing Lives

Explores vanishing work traditions in Maryland and will travel to seven sites throughout the state.

March 17-August 31

Location: Baltimore Museum of Industry

Contact: Ann Steele, 410-727-4808

Sponsor: Baltimore Museum of Industry

Funding: \$7,000

Secrecy: African Art That Conceals and Reveals

An exhibit of stylized African masks and architectural sculpture will be interpreted by a wide variety of humanities programs.

May 1–July 7

May 7 Teacher workshop

9:30 AM

May 10 Outreach program

9:30 AM Govans Senior Center, Baltimore

May 12 Lecture: *Masks and Masquerades*

6:00 PM Speaker: Arthur Bourgeois

May 19 Lecture: *The Secrets of African Art*

6:00 PM Speaker: Mary H. Nooter

May 21 Family Day program featuring lectures and

1:30 PM demonstrations on African Art and Culture

Location: Unless otherwise noted, the Walters Art Gallery

Contact: Diane Stillman, 410-547-9000

Sponsor: The Walters Art Gallery

Funding: \$18,218

Public Programs

Poison Pens: Dissecting the Mystery Novel

Reading/discussion program examines the mystery novel as a reflection of social change.

April 4 *Minority Cultures and the Mystery Story*

7:30 PM Speakers: Gloria Duns and Frankie Bailey

Location: Community Room A, Prince George's Community College, Largo

April 19 *Mainstream Culture and the Mystery Novel*

7:30 PM Speakers: Gordon Kelly and Aaron Elkins

Location: Community Room C, Prince George's Community College, Largo

April 25 *Gender and the Mystery Story*

7:30 PM Speakers: Lewis Moore, Elaine Raco Chase and Kathleen Gregory Klein

Location: Harmony Hall Regional Center, Fort Washington

Contact: Marianne Strong, 301-322-0576

Sponsor: Prince George's Community College

Funding: \$6,422

Yiddish Around the World

Day long festival exploring Yiddish culture in Mexico, France, Russia, Canada and the United States of America.

March 13 – 1:00 PM

Location: Congregation Beth El, Bethesda

Contact: Henry Bluestone, 301-654-3916

Sponsor: The Yiddish Culture Festival of Greater Washington, Inc.

Funding: \$1,200

Women and the Immigrant Family

Lecture series providing an opportunity to examine the lives and experiences of women in the immigrant family. Topics include the identity, work, education, and role of women in the community.

March 24 *Cambodians*

4:00 PM Speaker: Beatrice Hackett

April 7 *Historic Similarities and Differences in American*

4:00 PM *Immigration*

Speaker: Hasia Diner

Location: All lectures – Montgomery County Board of Education Auditorium, Rockville

Contact: Kathleen Carroll, 301-405-7325

Sponsor: University of Maryland College Park

Funding: \$6,244

Friday Night Lectures: A Distinguished Scholar's Forum

Lecture series at St. John's College featuring nationally known scholars.

April 1 *Leo Strauss*

8:15 PM Speaker: David Bolotin

May 6 *Indian Dance*

8:15 PM Speaker: Cristal Stevens

Location: All lectures – Francis Scott Key Auditorium, St. Johns College, Annapolis

Contact: Eva Brann, 410-626-2511

Sponsor: St. John's College

Funding: \$6,364.00

Mining the Museum: The African-American and Native American Experience in Maryland

Addresses African-American and Native American history in Maryland and the ways in which displaying museum objects can change their meaning for the viewing public.

March 21- Traveling History Trunk

April 1

Location: Aberdeen Middle School, Aberdeen

April 10 Symposium

1:00 PM Speakers: Joalyn Archambault, Ira Berlin, and Leslie King-Hammond

Location: Maryland Historical Society

Contact: Judith Van Dyke, 410-685-3750

Sponsor: Maryland Historical Society

Funding: \$10,000

Seniors Study History and Literature

Reading/discussion program for senior citizens examining the lives of five women through autobiography.

March 23 *Letters of a Woman Homesteader*

10:00 AM Speaker: Karen Arnold

April 6 *Dust Tracks on a Road*

10:00 AM Speaker: Patricia French

April 20 *My Life*

10:00 AM Speaker: Diane Rowland

May 4 *Blackberry Winter*

10:00 AM Speaker: Hasia Diner

Location: All programs - Holiday Park Senior Center, Wheaton

Contact: Helen R. Abrahams, 301-468-1118

Sponsor: Holiday Park Senior Center Advisory Council

Funding: \$2,300

Out of Sight - Out of Mind: An Examination of Attitudes About the Poor and Homeless in Carroll County, Maryland 1837-1966

A nineteenth-century almshouse (Carroll County Farm Museum) will serve as the focus for looking at treatment and attitudes toward the poor and homeless. A series of six newspaper articles on the topic will be published in the *Carroll County Times*.

End of March - Publication of newspaper series

Contact: Lyndi McNulty, 410-876-2667

Sponsor: Board of Carroll County Commissioners

Funding: \$4,677

Remembering Olde Baltimore: A Senior Humanities Festival

A series of programs on Baltimore history presented by folklorists and historians to senior centers throughout Baltimore County.

April 5 *The Origin of African-American Settlements in Baltimore County*

1 PM Speaker: Helena Sorrell Hicks

Location: Fleming Senior Center, Baltimore

April 12 *My Grandmother's Trunk*

1:00 PM Speaker: Francis M. Cockey

Location: Reisterstown Senior Center, Reisterstown

April 19 *Rebuilding Baltimore*

12:45 PM Speaker: John Durel

Location: Lansdowne/Baltimore Highlands Senior Center, Lansdowne

April 21 *Baltimore's Streetcars*

12:45 PM Speaker: James Landuskey

Location: Ateaze Senior Center, Baltimore

April 22 *Baltimore During World War II*

10:30 AM Speaker: Joseph Arnold

Location: Overlea/Fullerton Senior Center, Baltimore

April 27 *The Way We Worked: A History of Baltimore's*

12:45 PM *People, Port and Industries*

Speaker: Ann Steele

Location: Essex Senior Center, Essex

April 29 *Secretaries of Baltimore in the 1940's*

1:00 PM Speaker: Dale Jones

Location: Bykota Senior Center, Towson

April 29 *Shopping in Downtown Baltimore, the 1920's to the 1950's*

12:45 PM Speaker: Joseph Arnold

Location: Lansdowne/Baltimore Highlands Senior Center, Lansdowne

May 4 *Rebuilding Baltimore*

1:00 PM Speaker: John Durel

Location: Seven Oaks Senior Center, Baltimore

May 4 *Baltimore during World War II*

12:45 PM Speaker: Joseph Arnold

Location: Essex Senior Center, Essex

May 5 *Rebuilding Baltimore*

12:45 PM Speaker: John Durel

Location: Ateaze Senior Center, Baltimore

May 9 *The Political Personalities in Maryland Politics in the Post World War II Era: Tommy D'Alesandro, Jr., and Theodore McKeldin*

10:45 PM Speaker: Joseph Arnold

Location: Bykota Senior Center, Towson

May 10 *Lost Traditions of Baltimore*

1:00 PM Speaker: Elaine Eff

Location: Seven Oaks Senior Center, Baltimore

FROM _____

MARYLAND HUMANITIES COUNCIL
601 NORTH HOWARD STREET
BALTIMORE, MD 21201-4585

May 13 *The Way We Worked: A History of Baltimore's*
 12:45 PM *People, Port and Industries*
 Speaker: Ann Steele
 Location: Ateaze Senior Center, Baltimore
 May 13 *First Person Baltimore: New Deal Documentation of*
 1:00 PM *Life in the Free State*
 Speaker: Charles Camp
 Location: Bykota Senior Center, Towson
 Contact: Carol Lienhard, 410-887-4141
 Sponsor: Baltimore County Department of Aging
 Funding: \$6,925

Music, Mayhem, and Morality in Revolutionary Maryland

A revolutionary war encampment, informative presentations, and historical recreations at Furnace Town historic site.

April 9-10
 Location: Furnace Town
 Contact: Suzanne Conner, 410-632-2032
 Sponsor: Furnace Town Foundation, Inc.
 Funding: \$4,556

Once Empires Fade: Religion, Ethnicity, and the Possibilities for Peace

Conference examining the relationship of religious and ethnic divisions and the possibilities for peace in the post-Cold War, post-imperial world.

April 9
 6:00 PM Performance Art/Readings
 Location: Art Gallery, University of Maryland College Park
 April 10
 1:30 PM Principal Speakers
 Location: Grand Ballroom, Stamp Student Union,
 University of Maryland College Park
 April 10
 7:30 PM Bustan, Jewish-Arab Folk Group
 Location: Adult Education Center
 April 11
 9:00 AM Workshops
 Location: Stamp Student Union,
 University of Maryland College Park
 Contact: Bernard Cooperman, 301-405-4271
 Sponsor: University of Maryland College Park
 Funding: \$10,000

Voices of the Land

Panel discussions on the role of poetry in times of ecological concerns, followed by poetry readings.

April 10
 7:30 PM Readings: Maxine Kumin and Ann Know
 Location: Frostburg State University, Frostburg
 April 11
 7:30 PM Readings: Maxine Kumin and Dale Nelson
 Location: Hagerstown Junior College, Hagerstown
 Contact: Barbava Hurd, 301-689-4221
 Sponsor: Frostburg State University
 Funding: \$6,516

Free at Last: Emancipation and the Civil War

Lecture on the black experience from the Civil War to Reconstruction, followed with a presentation by Washington's Rep, Inc.

April 19 *Emancipation and the Civil War*
 7:00 PM Speaker: Leslie Rowland
 Location: Miller Branch Library, Ellicott City
 April 20 *Emancipation and the Civil War*
 7:00 PM Speaker: Leslie Rowland
 Location: Oxon Hill Branch Library, Oxon Hill
 Contact: Judith Cooper, 301-699-3500
 Sponsor: Prince George's County Memorial Library System
 Funding: \$1200

Spring History Lecture

A public talk on *Building Houses and Constructing Selves in Eighteenth-Century America*, by Richard Bushman.

April 22
 7:30 PM Speaker: Richard Bushman
 Location: Council Chambers, Arundel Center, Annapolis
 Contact: Ellen Rothman, 410-222-1919
 Sponsor: London Town Foundation, Inc.
 Funding: \$656

Projects Coming Soon:

Five Humanities Residencies in Literature

Series of literary residencies for high school students, adults, and senior citizens.

May 1 Sterling Brown Celebration
4 PM Speaker: Michael Harper
Location: Slayton House Theatre
Contact: Ellen Kennedy, 410-730-7524
Sponsor: Howard County Poetry and Literature Society
Funding: \$11,806.90

Wheels of Fortune: Wye Mill's Golden Age

The Wye Mill, built in 1681, is the oldest industrial structure in continuous use in Maryland. A permanent exhibition will interpret the significance of the mill's technology and the importance of the Eastern Shore as a wheat-producing region.

Exhibit opening: June 1994
Contact: Ralph Crump, 410-745-5125
Sponsor: Wye Mill Committee
Funding: \$8,300

Saturday Afternoon Literary Workshops and Celebrity Readings at Artscape '94

Authors Marita Golden and Juan Williams will examine the treatment of the civil rights movement in fiction and non-fiction at Baltimore's annual Artscape. E. Ethelbert Miller will link the literal world of politics and the creative process of poetry. Four literary workshops will feature a film critic, Native American poet, children's book author, and sports writer. Project dates: July 16-17, 1994

Contact: Jane Valley Davis, 410-396-4575
Sponsor: Baltimore's Festival of the Arts, Inc.
Funding: \$3,700

Free at Last: Images of Emancipation

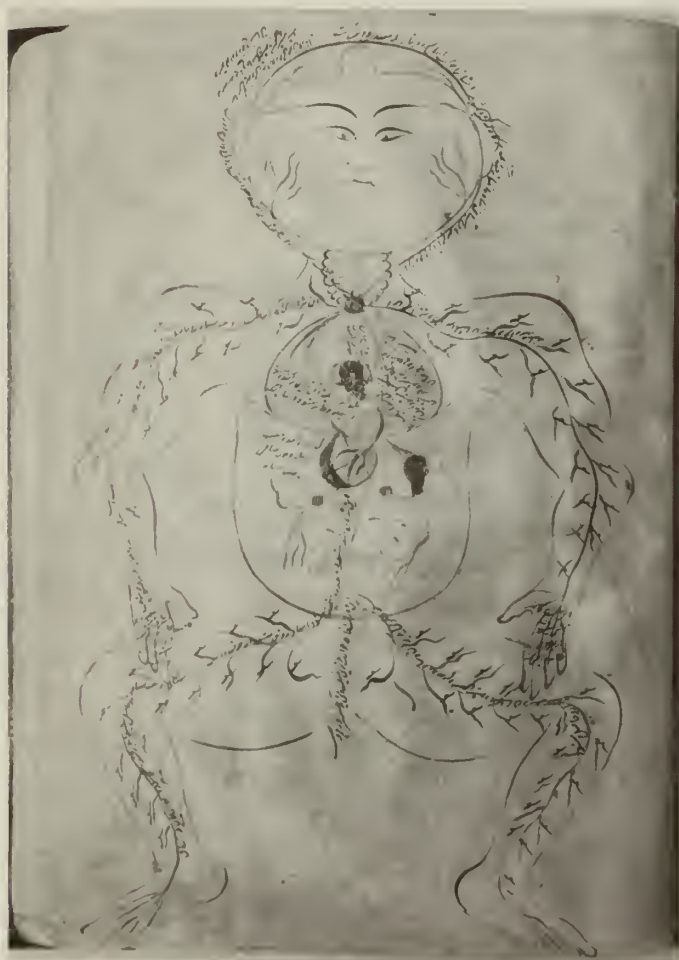
Four dramatic performances based on letters and other primary documents from 1861-1867 will explore the history of emancipation through the actual words of African Americans during the Civil War period. A symposium on *Reinterpretation and Rediscovery in African-American History* will feature comments by four scholars.

Project dates: June 17-19, 1994
Contact: Lynne Nemeth, 410-715-3044
Sponsor: Columbia Festival
Funding: \$5,843

An Evening With William Faulkner

A living history performance on William Faulkner will stimulate discussion about the Nobel prize winning author's life and work.

Project date: Spring 1995
Contact: Nancy Cabbage, 410-749-6030
Sponsor: Wor-Wic Community College
Funding: \$2,282



This page from a 1488 Persian illuminated manuscript detailing the anatomy of the body is from Montgomery County.

Projects Completed:

Changing Places, Changing Faces: Montgomery County, 1944-1994

Since World War II transportation, suburban development, and in-migration have transformed Montgomery County from its semi-rural agricultural roots to a culturally and economically diverse urban area with a population of over three quarters of a million. A traveling exhibition and two public symposia will examine physical changes in four communities (Silver Spring, Gaithersburg, Bethesda, and Rockville) and growth of the county's many ethnic populations (Jewish, African-American, Asian, Indian, and Hispanic residents). Project date: Summer 1994

Contact: Mary Kay Harper, 301-340-2825
Sponsor: Montgomery County Historical Society
Funding: \$10,578

The Language of Art in Traditional African Life

African art — its symbolic language, socio-religious functions, and influence on contemporary art — will be explored in two days of lectures. The series coincides with the October 21 – November 26, 1994 exhibition of the African art collection of Dr. Warren Robbins, founder of the National Museum of African Art. Project Dates: October – November 1994

Contact: Philip Allen, 301-689-4090
Sponsor: Frostburg State University
Funding: \$8,495

The Nietzsche Event: Looking at Nietzsche Looking at Ourselves

The philosopher Nietzsche has had a broad impact on our thought and culture — psychological wellness, communication of values, music, and art. Throughout Fall 1994 well-known scholars will explore Nietzsche's contributions in evening lectures, a multi-media production, a one-and-a-half day conference, and a day-long colloquium held at Goucher College and Towson State University. Project date: Fall 1994

Contact: John Rose, 410-337-6258
Sponsor: Goucher College
Funding: \$6,253

Harold Pinter and *Old Times*

The plays of Harold Pinter, considered by many to be the most important living English-language playwright in the world today, are sometimes stereotyped as difficult and obscure. To make Pinter's work more accessible, a pre-performance symposium addressed topics such as the writer's approach to time and memory, his insight into character, and his use of narrative.

Sponsor: Maryland Stage Company
Funding: \$873

These Roots Were Free

Black History month was celebrated by an examination of San Domingo, an 1820s free black community in Wicomico County, with an evening community lecture, followed by a slide presentation at Northwestern Elementary School. An exhibit of nineteenth century memorabilia was displayed at both presentations and later at Salisbury State University. Fifty educational packets, including genealogy exercises, facsimiles of historic records, and reproductions of photographs were distributed to students.

Sponsor: Westside Historical Society
Funding: \$1,851



Circa 1850 rocking horse from Cecil County.

A Future for Maryland's Past

By J. Rodney Little

Maryland Public Treasures is a testament to the value Marylanders have long placed on the preservation of our heritage. The Maryland Historical Society has preserved important materials reflecting our history since 1844, and the Maryland State Archives houses one of the nation's premier collections of public records and documents. The concerned citizens of Preservation Maryland, Inc. began statewide efforts to save historic buildings in 1931, and their lobbying resulted in the creation of the Maryland Historical Trust, the first state historic preservation office in the nation. Today, local governments and private nonprofit organizations support over 230 history museums and historic sites throughout the state.

Until recently, one important facet of Maryland's heritage had not fared as well. Although the only surviving traces of 12,000 years of Chesapeake prehistory and much of Maryland's early history are contained in archaeological sites, little public attention has been focused on archaeological preservation in our state. The most visible efforts began with the excavations of Maryland's first colonial capital at Historic St. Mary's City. Later, state and federal laws were passed which mandated the salvage of archaeological sites threatened with destruction by public development projects. In 1988 legal protection was finally extended to archaeological sites and historic shipwrecks hidden underwater.

In the past three decades literally thousands of archaeological sites from every corner of the state have been recovered prior to their destruction. The Maryland Historical Trust has over seven million irreplaceable artifacts in its collections, which are growing by the thousands each year. Quite an accomplishment, but that's only part of the story.

Wood, metal, bone, glass and ceramics deteriorate when buried beneath the

ground or sea. Those that survive reach a state of chemical and physical equilibrium that can preserve them for thousands of years. However, sudden exposure to air through excavation restarts the decomposition process at an accelerated pace. To save these objects, a conservator must begin stabilization treatment as soon as objects leave the ground or water. The process is similar to that used with works of art and requires highly technical — and often expensive — equipment and facilities.

Unfortunately, Maryland's archaeologists haven't the resources to deal with anything except the most pressing conservation emergencies. As a result, thousands of priceless artifacts continue to deteriorate in inadequate storage facilities. In recent years, a number of historic shipwrecks have been located in Maryland waters. Deterioration isn't a problem there, because heavy underwater siltation serves to preserve many materials that would ordinarily decompose. But the state lacks the facilities necessary to excavate these submerged time capsules.

In 1987 Governor William Donald Schaefer authorized the initial planning for the Maryland Archeological Conservation facility (MAC). With the support of the General Assembly, construction of the first phase of MAC began last summer at Jefferson Patterson Park and Museum in Calvert County. If funding is approved during the current legislative session, the second and final phase will be completed by December 1995.

Planned with the assistance of conservators from across the United States and Canada, the MAC is designed to be a state-of-the-art facility offering a wide range of services. In the conservation laboratory, artifacts will be cleaned, treated, and stabilized for study and exhibition. Objects will be photographed, x-rayed, and examined thorough the use of other nondestructive methods. A paleo-environmental

laboratory will serve as a research support center for the analysis of faunal and floral materials. The MAC's conservation of submerged materials will be among the best in the nation. Inventory information will be accessible on a statewide data network and facilities will be available for visiting researchers and students.

Despite the wealth of artifactual heritage the MAC will house, the facility will not include major exhibition space. The omission is intentional. These artifacts are meant to be exhibited in the venues in which they were recovered — the hundreds of local communities that comprise the "State Museum of Maryland History."



Native American tobacco pipe bowl in the shape of a human face (c. 1650s). Made of red earthenware. Historic Saint Mary's City Archaeological Collections, Saint Mary's City.

Maryland's Best Kept Humanities Secret

Burgess Early Americana Museum

Hudson's Corner near Marion Station
Somerset County

Contact: Lawrence or Gladys Burgess
(410) 623-8324

Most of us like to collect and display things — stamps, seashells, postcards and the like. But what would you do if your passion was for artifacts of daily life and agricultural history from the nineteenth and early twentieth centuries and your collection grew to more than a thousand items?

Lawrence Burgess of the Eastern Shore found his solution by converting a three-story chicken house into his own museum.

Located at Hudson's Corner, halfway between Crisfield and Pocomoke, the Burgess Early Americana Museum has been open to the public since 1976. The museum has expanded into two additional buildings, one constructed to hold large acquisitions and the other a recreated country store housed in a former chicken hatchery. The bulk of the collection was purchased from flea markets and auctions by Mr. Burgess and his wife Gladys Hudson Burgess; a few items have been donated by other Eastern Shore residents.

What can you find at the museum? What can't you find! A rack of 1920s bathing suits saved from the Showell Bath House in Ocean City. A horse-drawn hearse. Packets of Zeno chewing gum and bottles of Castoria. A 1940s fire engine. Chicken-plucking machines and sauerkraut makers. The list is endless, but it is all inventoried in the head of the museum's only curator, eighty-seven-year-old Lawrence Burgess. If you are in the area around one o'clock in the afternoon you can usually take the \$1.75 tour (children are free). The flu bug visited the Burgess household this winter, so please call the day of your visit to see if Mr. Burgess plans to give a personally-conducted tour. Large groups must call to schedule a tour in advance.



Photo by Jed Kirschbaum/The Baltimore Sun.

This spring we are attempting our first phonathon. Our volunteers will be calling Wednesday, April 20, from 7-9 p.m. Ferris, Baker Watts, Inc. has generously donated its office space and phones for this event. We won't be able to call many of you. But if you receive a phone call that evening, please be patient. We thank you for your help in making our first annual giving campaign such a success.

An Interview with Dr. Edward C. Papenfuse

By Barbara Wells Sarudy



Dr. Edward C. Papenfuse.
Photo by M. E. Warren.

In this issue of Maryland Humanities we interview Dr. Edward C. Papenfuse, Maryland State Archivist and Commissioner of Land Patents. Since 1975, Ed Papenfuse has been responsible for the complex collections of both public and private records, manuscripts, maps, and photographs housed at the Archives. Dr. Papenfuse completed his undergraduate studies at American University in Washington, D.C., received his MA at the University of Colorado, and his PhD at the Johns Hopkins University in Baltimore.

What's your earliest memory of being interested in history?

I was about ten when Great Aunt Sara began telling me stories about my mother's father as well as her brother, who was my great uncle, and their lives as children in rural upstate New York. Her stories enticed me to want to know more about my ancestors as people. My grandfather Lewis Wilson died in the flu epidemic of 1918, so he was very far removed from my ever knowing him. Aunt Sara's other brother Oliver Wilson died in 1940, before I was born. Through my great aunt's stories and their letters to each other they became real people, a family that journeyed from Canada to Western New York to live on a family farm.

When I was about twelve, Aunt Sara took me to visit our ancestral home on Mud Lake in Ontario. At the very first stop on our trip one of my Canadian cousins brought out the family's original land grant and correspondence between my family in Canada and my family in Western New York. They had kept in touch with each other. Even when Aunt Sara and her brothers went their separate ways, they carried on a correspondence with one another. My grandfather went to Harvard Law School, my great uncle went to the University of Southern

California, and Aunt Sara went to the University of Rochester. My great aunt encouraged me to read our family's papers. Their correspondence was a sort of archives that formed a family history, and that's how I got interested.

When you went to college, did you know you wanted to be a historian?

No, when I went to college, I was sure that I wanted to be Secretary of State. When I was a senior in high school, I wrote a history of rural postal delivery in New York State which awarded me some college scholarship funds. But when I graduated from high school I was more interested in political science and economics than in history. I was enamored with the possibilities of reshaping our world by becoming a part of government. To be close to the seat of government I went to American University in Washington, D.C. and worked in a congressman's office. To expand my knowledge of the political world during my sophomore year I applied to the University of Bristol in Great Britain which accepted me as an "occasional student," so I spent my junior year abroad.

That trip dramatically changed my life, because I met my wife and together we retraced a journey back to Ireland that my great grandfather had taken almost a hundred years earlier. He had written letters back home about his adventure. Because those letters were saved and cherished, we could follow his steps and see the same buildings and sights he had written about a century before to his family in the new world. That was the deciding factor. History was my primary interest. I would complete undergraduate school and enroll in the history master's program at the University of Colorado, and then get my PhD under Jack Greene at the Johns Hopkins University.

When I began my PhD program, I had no idea that I would go into Maryland history; but as I moved into the study of history at Hopkins, I recognized that the state had a wonderful resource in Annapolis, the Maryland State Archives. After I completed my dissertation on colonial Maryland history, a position at the archives came open that I accepted; and I've been there ever since.

What's the most important thing that you have learned as an archivist, as a humanities scholar?

The study of the humanities has to encompass every aspect of life, and it is the role of the historian and the archivist to extend the base of interest and public confidence in our understanding of the past so that we better understand ourselves. History can reach almost everybody to help them know and appreciate their connections with the past. And if there is one thing we have to do in our world today, it is to find paths, find ways to get folks to stop thinking so much inwardly about themselves at the present moment and to get us all to think in terms of others, both in the context of the past and in the context of where we are moving forward through time. That's exactly what the humanities are all about.

Humanism is realizing that we are part and parcel of a much larger corporate entity which is humanity. Then we realize that being a part of humanity requires service, it requires restraint, it requires outreach. Sometimes being part of humanity requires having to work with people and ideas that we really don't want to work with, that are alien to us, that are intimidating to us. Only then we realize that, wait a minute, these people are not necessarily alien, not necessarily frightening,

and these ideas are not necessarily intimidating. We may not buy into a different world that we're learning about, but we should make an effort to understand it.

And there are many ways to understand different people from different times with different ideas. At the archives we're trying to make sure the past is accessible. Often it can become comprehensible from kinds of evidence that people don't necessarily think of first. Through history we can come to understand somebody who may have been suffering as much as we are or a particular place or time where the ground rules were different, conditions were different. We try to learn in what ways were they different? How did people then cope with their peculiar conditions? What can we learn from their failures? What can we learn from their successes? What are we in this for? We really are in it to expand our understanding of ourselves, so that we can move outside of ourselves — looking backward, looking forward — and make more informed decisions about the everyday choices in our lives.

What are the most exciting things you've discovered at your job?

There is no one single thing. It is the process itself. Every single, solitary day, every time that you make a connection is in many ways as exciting as the last.

We've talked about how the humanities have enabled you to become more tolerant and more equitable in dealing with others. Has the study of history enabled you to deal with the end of life more easily?

Yes, because it's made it possible for me to understand that someone's physical presence is not the single most important aspect of living in this world. Just as important are the memories and how those memories

are preserved. Memories can help us deal with both the dark side and the bright side in the context of the whole person.

In terms of our own mortality, that's a little bit harder. Through the aging process you become more conscious of your own limitations. The humanities open enormous vistas before you. And when you're young, you believe that you're going to be able to study it all — that there are no real limitations, that you can go on learning forever. However, the more you come to understand the world about you, the more conscious you are of your own shortcomings. There is so much to learn, and time is passing. Learning our limitations is frustrating at times.

TIME BEGAN IN A GARDEN . . .

. . . and this spring is the time to learn about *Maryland Garden History*, our next issue of *Maryland Humanities*.

Plant the Seeds for Future Themes

Every other month for a little over a year now, we have been bringing you this magazine focusing on Maryland humanities topics, institutions, and scholars. Last spring we asked you to suggest future topics for Maryland Humanities.

Many of you responded. Our recent issues on St. Mary's and seventeenth-century Catholics, on aging, and on African Zion were all suggested by you, our readers.

Well, it's nearly spring again, and once more, we need your fresh ideas to inspire us.

Perhaps you have a question you would like to see explored in our magazine or a piece of Maryland history you would like to know more about. Or perhaps you remember a favorite humanities professor or know of a fascinating humanities scholar living in Maryland whom we might interview.

If you have a suggestion, we are eager to listen. Just call our executive director Barbara Wells Sarudy at 410-625-4830 or fax us at 410-625-4834. And for those of you who still enjoy corresponding the tried-and-true, old-fashioned way, we are enclosing a pre-addressed envelope in this issue. Please let us hear from you.

Maryland

HUMANITIES

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Marylanders and Garden History

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To Our Readers



Woodcut published by Bowles & Carver,
London, circa 1770-1790.

Gardens . . . favorite pastime, tour stop, coffee table book, even video subject. They are also a hot topic in the humanities. This issue highlights the range of approaches taken by four Maryland scholars on the ways and reasons people have been carving gardens out of the wilderness through time.

Elizabeth Kryder-Reid
Guest Editor

For nearly two centuries, First National Bank of Maryland has embraced a simple philosophy about community involvement. We believe the better we serve our communities, the better our communities will serve the people who live and work in them.

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of Maryland



Integrated Health Services, Inc. was born in Maryland in 1986 and has, since that time, achieved great success as the premier nationwide provider of cost-effective subacute care. Like Maryland, our values are a combination of the strongly practical and the deeply humanistic. As such, we have a responsibility to encourage these values within the healthcare community and the community at large. Integrated Health Services is proud to sponsor this issue of Maryland Humanities.

Robert N. Elkins, M.D.
Chairman and CEO

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Contents

The Humanities include:

Archaeology
Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
Related social sciences

*On the cover:
Perry Hall, home of Harry Dorsey Gough, circa
1795 (artist unknown). Courtesy, Winterthur
Museum.*

Maryland Garden History

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Maryland

HUMANITIES

Maryland Humanities is a publication of the **Maryland Humanities Council**, an independent, nonprofit, tax-exempt organization. Council programs receive major support from the **National Endowment for the Humanities**; with additional funding from the Maryland Department of Housing and Community Development – Division of Historical and Cultural Programs; corporations, foundations and individuals.

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Why *Not* Do Garden History?

By Elizabeth Kryder-Reid



Woodcut published by Bowles & Carver, London, circa 1770–1790.

At a recent dinner party I raised the question, “Why do garden history?” Most of the guests were garden historians of one type or another, so the question was not as strange a conversation topic as it may sound. The answers given were as intriguing as they were varied.

One scholar thought that a garden represented an ideal environment, a space imagined to be somehow apart from the world and its encumbrances. Another argued that gardens are the only art form that uses living material that its creators do not control and the only art form sharing its creators’ mortality.

Perhaps the most satisfactory response was from a landscape architect turned historian. He said, “It’s fun, and I never was much good at design.” He went on to suggest that the question should be rephrased, “Why *not* do garden history?” People have been building gardens for millennia and, he

reasoned, the prevalence of the remains, both physical and documentary, are a compelling reason to study gardens. Furthermore, he suggested, gardens are a locus for a myriad of issues.

Here the discussion became animated as often happens when people share a common passion. Gardens are social spaces, we all agreed. People not only design and build gardens; they create spaces where gardeners work, lovers meet, artists sketch, children play, tourists wander, and families gather. The discussion continued as guests took turns telling tales of uncovering in dusty archives the wonderful stories that bring to life the patrons and designers of garden spaces: drunken parties ended in heated exchange . . . breathless tours by overweight hosts trying to keep up with athletic guests . . . discouraged gardeners complaining of repeated botanic failures . . . triumphant gardeners gloating over successes their neighbors envied . . . coercive letters between father and son

vying for the same laborers to complete their own gardens. The list went on.

We talked about all the wonderful ways in which gardens are represented. One guest had just lectured on Italian botanical illustrations of the sixteenth and seventeenth centuries. She had dazzled us with brilliant images of flowers and plants collected during travels to Africa and Asia. She recounted how scientists’ interests and inventions, such as the microscope, transformed the way scientists wrote botanical treatises.

Another guest, writing on the “See America” campaign of the early twentieth century, was piecing together the story of corporate sponsorship, tourism, and the development of national parks. Someone else, researching ruins in the nineteenth-century American landscape, was reading poems, letters, diaries, fiction, garden treatises, and histories. When tired of reading, she combed needlework samplers, portrait backgrounds, vase paintings, landscape paintings, maps, and plans for images of ruins. As an archaeologist, I shared my surprise at uncovering the base of a late eighteenth-century garden bed with rows of perfect crescent-shaped stains—the shovel divots from the very first time that bed had been carved out of the dense orange clay of Annapolis’ subsoil.

As the wine glasses were refilled and the dishes passed, our stories turned to the intricate webs that bind gardens and gardeners to the events and peoples of their times. The garden styles, books, and plant materials we now study were part of extensive exchange networks of ideas, information, and trade. Thomas Jefferson toured Desert de Retz, the wildly romantic garden outside Paris and

strolled Stowe with his copy of Whately in hand before returning home to fashion his own Monticello landscape as an agrarian republican's retreat. Margaret Carroll, mistress of Baltimore's Mount Clare, nearly drove George Washington to distraction, pressing him with generous but highly impractical offers of mature citrus trees from her greenhouse. In his recent article for *African Arts*, Grey Gundaker argues that African-American dressed yards "creolize multiple traditions from Old and New Worlds," using what might be called "junk" to create landscapes rich in symbolic meanings.

In the course of the discussion, it became clear that gardens are a rich subject for a whole host of reasons, but one common theme in particular compels me. I see gardens as an intersection between the world we hold to be natural and the world we hold to be human. However that opposition is phrased — art and nature, man and nature, culture and nature — the garden is a place where the two come together.

This juncture takes an endless variety of forms. In gardens such as the wild garden of William Robinson or the naturalistic English landscape gardens of Capability Brown, the greatest ingenuity and planning are used to create settings that appear untouched by human hands. On the other hand, the massive waterworks, avenues, and vistas of Versailles were designed to show the forces of nature subject to the desires of the king. In our own backyard, the eighteenth-century terraced formal gardens perched on the inlets and tributaries of the Chesapeake combined rolling verdant lawns, precious imported bulbs, and complex geometry to create a viewing experience that proclaimed the sophistication and power of their planter-gentry owners.



The gardenhouse at Monpelier, Maryland, was built around 1782. This 1930 photograph is from Gardens of Colony and State (1934) by Alice B. Lockwood.

In this juncture of art and nature reside our deepest questions and yearnings of what it is to be human. The garden is a place to press the boundaries of our will against the elements and mysteries of a force we

do not control. It is true that living gardens share our death, but their art also carries our aspirations of immortality. Anne Spencer, an American poet and passionate gardener, wrote:



A view of Mount Vernon showing the west front of the property circa 1790 (artist unknown). Courtesy, National Gallery of Art.

*This small garden is half my world
I am nothing to it – when all is said,
I plant the thorn and kiss the rose.
But they will grow when I am dead.*

Perhaps it is because gardens are such a rich locus of meaning that a wide variety of scholars in the humanities are converging on the subject. And their diverse perspectives are beginning to reveal the vast array of forms gardens may take. The focus of garden historians has traditionally been the landscape stages created by the rich and famous. But gardens, such as those depicted by Diana Balmori and Margaret Morton in their moving photographic essay on the gardens of New York's homeless, expose the depth of the impulse to situate oneself in the landscape. In an age of increasing specialization, garden history is drawing from ever-widening circles of art and architectural history, cultural geography, archaeology, litera-

ture, urban planning, landscape architecture, sociology, psychology, and anthropology.

Garden history is a relatively new topic, and laying its foundation involves the inevitable frustrations of a young discipline, but youth also has the advantage of unlimited horizons. In *Letters to a Young Poet*, Rainer Rilke's words of advice penned in 1903 seem to apply to our fledgling pursuit of garden history and perhaps to most of the humanities:

I would like to beg you . . . to have patience with everything unresolved in your heart and to try to love the questions themselves as if they were locked rooms or books written in a very foreign language. Don't search for the answers, which could not be given to you now, because you will not be able to live them. And the point is to live everything. Live the questions now. Perhaps then, someday far in the future, you will gradually, without even

noticing it, live your way into the answer.

The questions of garden historians attempt to place the garden in its larger social, economic, political, philosophical, and aesthetic context. They address a whole constellation of issues and meanings surrounding the human construction of nature. They try to recover the endless variety of artistic expressions, using the materials of water, plants, soil, stone, and air which we call gardens. They are questions which, if not simple to answer, are easy to love.

Elizabeth Kryder-Reid completed her undergraduate degree at Harvard University and received her Ph.D. in anthropology from Brown University. She is now a research associate for "Keywords in American Landscape Design" at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

The Old Man and the Garden:

A Chesapeake Craftsman's Eighteenth-Century Grounds

By Barbara Wells Sarudy

Not long after moving to Maryland in 1981, I began to do volunteer research for the Maryland Historical Society at the Hall of Records in Annapolis. My task was to plow through dozens of colonial inventories, which listed a person's belongings at death, recording the furniture, silver, ceramics, and textiles. Historians were using these inventories and other court records to reconstruct the lives of colonial Marylanders. Often the inventories cataloged furnishings room by room, so scholars could get a good idea of how people lived inside their homes.

Soon it struck me that little appeared in these documents about the land immediately surrounding the houses — the gardens and grounds. While houses sheltered the furnishings, so that some pieces exist even today, nature quickly reclaimed the gardens. But why should we worry about lost gardens at all?

The eighteenth century was the culmination of thousands of years of agrarian society. The nineteenth century would bring the industrial revolution. But until then, mankind based its economy on its ability to manipulate nature in order to raise and trade crops. The work day was measured by the rising and the setting of the sun. One hail storm or flood could ruin a year's work.



Woodcut published by Bowles & Carver, London, circa 1770–1790.

And when people could raise enough crops and food to sustain a comfortable life, they challenged nature even further by manipulating their outdoor environment into a living art form, a garden. Most societies even gave the garden religious symbolism.

The garden was the balancing point between human control on one hand and mystical nature on the other. In the garden one could create an idealized order of nature and culture. It seemed to me that if it was significant to learn how agrarian colonials lived inside their houses, it was at least as important to study the grounds they designed around their homes.

What did eighteenth-century gardens really look like, what social activities took place in gardens, and what did

these gardens symbolize to the people who planned them? Finding the answers to these questions would be difficult. Those inventories and court records, so rich in information about the inside of people's homes, rarely gave any clues about their outdoor environments. Historians don't dig in the soil, they dig in the records. No wonder they tended to leave this field of study to archaeologists, landscape architects, and art historians.

The grand gardens of colonial gentry such as George Washington and Thomas Jefferson were easier for historians to feel comfortable about because of their careful recordkeeping, but we knew few details about the smaller gardens of shopkeepers and





Bowles & Carver woodcut, circa 1770–1790.

craftsmen whose numbers grew in colonial towns during the second half of the eighteenth century. In fact the small, neat and tidy geometric gardens surrounding the recreated craftsmen's homes at Colonial Williamsburg often came under fire from historians who doubted that busy, uneducated artisans would create those intricate, time-consuming gardens.

Little by little, leads began to appear. Some inventories recorded a few gardening books and garden ornaments. Lists of garden books also appeared in newspaper advertisements, where house-for-sale ads sometimes described the grounds around a house. Contemporary paintings and drawings offered clues. And personal letters and journals occasionally provided some new information.

And then an exciting thing happened. A librarian at the Maryland Historical Society said she might be able to help and pulled out a ragged diary. It contained 704 pages handwritten by Annapolis artisan William Faris, who seldom spelled a word the same way twice. Her treasure was brimming with Maryland gossip plus regular snippets of gardening information.

Faris (1728–1804) was a craftsman and innkeeper who kept an intimate diary during the last thirteen years of his life. His expense journals, also at the library, detailed the 1770s and 1780s. Here were extensive primary sources detailing the gardens of a regular, everyday person.

However, William Faris was anything but common. By 1804 Faris's private Eden sat behind a bright red wooden gate in a stone wall that served as the

front entrance to his grounds. Outside that gate Faris was just a tired seventy-five-year-old with thinning hair pulled back into a cue and covered with a familiar frayed hat, who gossiped too much and drank gin too freely. But on the other side of the gate, the old man blossomed. Here was the world of nature he had struggled to control for more than forty years. The craftsman's combination home, inn, and shop sat directly on the town's busiest trade route, West Street, "at the sign of the Crown and Dial." Typical of many town gardens, Faris' gardens began in a side lot next to his home and stretched to the rear of his property.

Behind the wall, the grounds were enclosed by white picket fences. Faris and his neighbors felt that fences of one sort or another were an absolute necessity to discourage uninvited human and animal visitors as well as to denote their property boundaries.

And intrusion was a real threat. During one long night in 1792, Faris startled a thief in his garden whose subsequent flight "Broke off the top of



*Come into the garden, Maud
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the rose is blown*

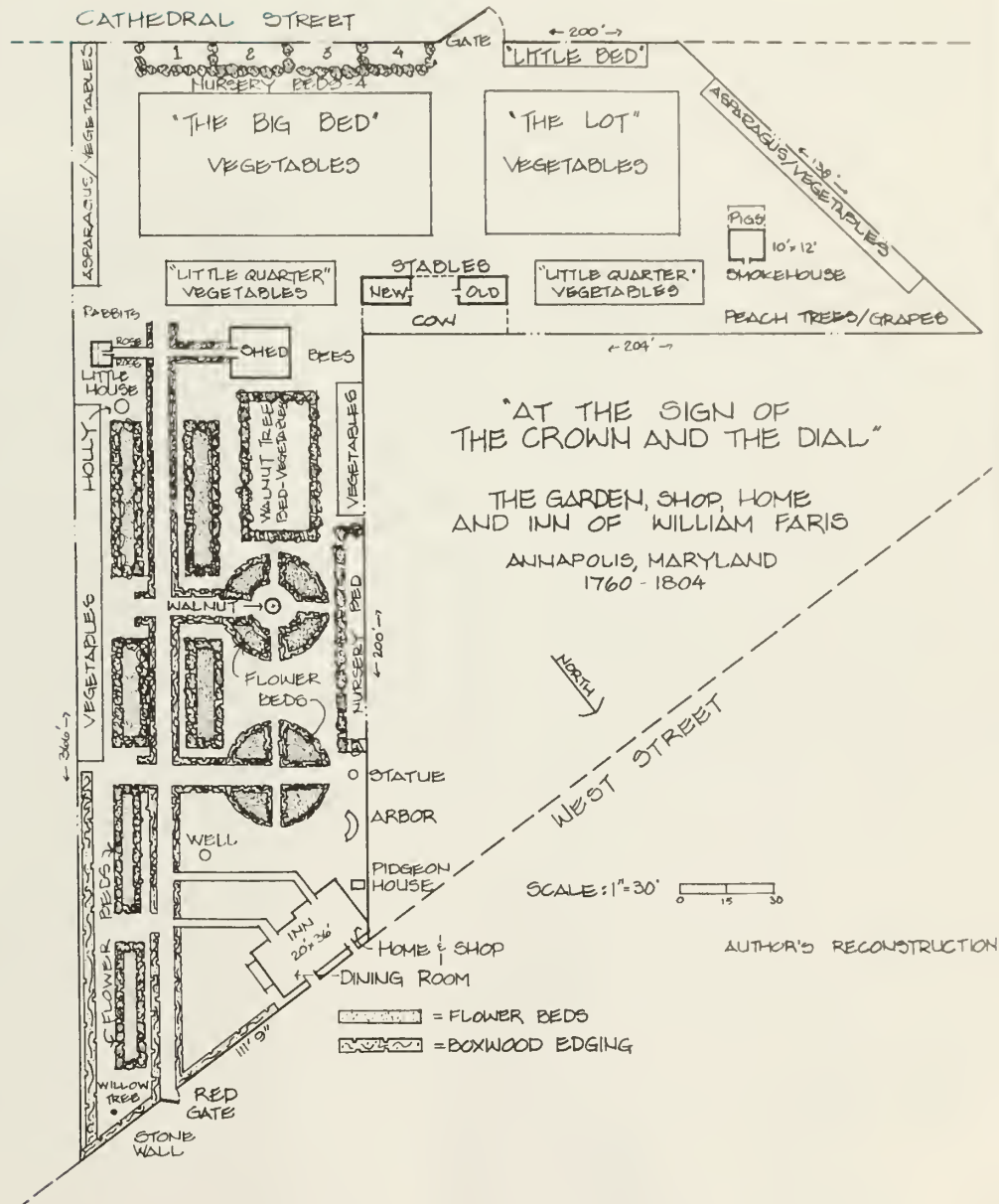
Alfred, Lord Tennyson

one of the pales." But what really angered the craftsman was another thief who crept into his garden one dark night in 1803 to steal a dozen of his most prized possessions—his tulips.

Tulips were Faris's obsession. The old man grew thousands each year; he counted 2,339 tulips in the spring of 1804. Tulips were not the only bulb flowers that caught his fancy: in 1798, he planted four thousand narcissus bulbs bought from a neighbor. The clockmaker took his greatest pleasure in creating new varieties of tulips in nursery beds at the back of his property.

Faris saw his tulips as symbols of the new nation as well as reflections of classical republican ideals. On the eve of July 4, 1801, exactly twenty-five years after the signing of the Declaration of Independence, Faris listed in his journal his hybrids by name. His list included "General Washington," "Lady Washington," "General Montgomery," "General Wayne," "General Smallwood," "General Putnam," "General Harry Lee," "General Morgan," "General Gates," and "Colonel Howard." In addition to military heroes, the craftsman also named his precious bulbs after political leaders "Adams," "Hamilton," "Madison," and "Dr. Franklin." Tulips named for classical heroes included "Aristides," "Fabius," "Pompey the Grate," "Archimedes," "Cato," "Cicero," "Domonstines," and "Cincinnatus."

William Faris had hired an English indentured servant gardener in 1765 to help him install the basic design of his gardens. Straight paths of grass and composition separating boxwood-lined geometric beds formed the skeleton of his garden. Faris kept the garden walkways in immaculate condition. His female slave, who was his regular gardening companion, was kept busy



Reconstructed map of William Faris's garden by Susan Wirth, Baltimore landscape architect.

sweeping the garden walks. Even old Faris himself, who often experienced crippling pain in his hips, spent hours bending down to clean his gardens and walkways.

Faris planned his grounds so that from the front of his property one would see only the pleasure garden, a host of geometric beds annually planted with

A garden is a lovesome thing, God wot!

Thomas Edward Brown

flowers in the Dutch tradition. By the 1790s, the beds on each side of the main grass walk were filled with tuberose, tulips, anemones, Chinese asters, crown imperials, globe amaranthus, and larkspur.

Beds along the composition walkway leading to the "necessary" starred carefully trimmed holly trees surrounded by a supporting cast of tuberose, white roses, India pinks, Chinese asters, tulips, hyacinths, and jonquils. The frugal craftsman collected his holly trees from nearby woods and kept them trimmed in the shape of sugar cones. A narrow flower border next to the picket fence featured Job's tears, satin flowers, India pinks, snapdragons, tulips, and flowering beans that climbed the fence posts and trailed along the wooden rails.

Faris kept his vegetable gardens at the rear of his property, subscribing to the advice Englishman William Lawson offered in his *New Orchard and Garden* in 1618: "Garden flowers shall suffer

some disgrace, if among them you intermingle Onions, Parsnips, &c." But even his large rectangular vegetable garden was completely bordered by exact rows of sage and rosemary kept trimmed and orderly.

Garden ornaments dotted Faris's grounds. He planted flowering beans "round the Arber." In the spring of 1795 he wrote, "In the evening Cut the Sage by the Statue." He used ceramic pots and casks salvaged from the Annapolis docks to show off his favorite plants. Like Thomas Jefferson, he annually potted Jerusalem cherry trees, ice plants, egg plants, and sensitive plants. He used the pots to store his fragile plants away from the Maryland winters, dutifully reporting in his diary each year, "I moved the Potts into the seller for the Winter." Sometimes the craftsman euphemistically referred to his cellar as "the greenhouse." Faris had no greenhouse; but his neighbor Dr. Upton Scott did, and the two men exchanged hundreds of plants.



William Faris lacked the luxuries of a classical education plus the excess time, land, laborers, and money available to the gardening gentry who bought his clocks and his silver wares. Nonetheless, he maintained his grounds as an art form, a garden where he manipulated nature into his own unique concept of order and beauty.

Of course, Faris was just one gardener "of the midling sort," and the evidence is anecdotal at best. But perhaps those 1930s and 1940s landscape architects hired by twentieth-century gentry to design Williamsburg's shopkeepers' gardens weren't that far off the mark after all.



Bowles & Carver woodcut, circa 1770-1790.

Barbara Wells Sarudy received her B.A. in English-American literature from the University of North Carolina. She earned her M.A. in American history from the University of Maryland at College Park, where she completed her Ph.D. coursework before coming to the Maryland Humanities Council.

William Paca's Power Garden:

The Art of Illusion in Colonial Annapolis

By Mark Leone

Garden archaeology began for me with the William Paca garden in Annapolis. Many people describe this garden as a vision and, to play on that word, it is a vision in many senses.

Around 1763 William Paca built his house and its attached garden on two acres of land in Annapolis. Paca was an important colonial figure, but his personal history is largely unknown

despite the fact that his name is familiar to most Maryland residents. Paca constructed a large but conventional home, now beautifully restored through the preservation work begun in 1968 by the Historic Annapolis Foundation.

Recapturing the house and its garden for Maryland and the nation was the vision of the late St. Claire Wright. She was interested in gardens and landscapes long before they became a popular topic as well as a legitimate subject for scholarly pursuit. Mrs. Wright understood that Paca had to have had a garden because no great late eighteenth-century house, or any built during the Federal era, could be defined as adequate without a formal garden.

From 1968 into the early 1970s, Mrs. Wright and Historic Annapolis hired a series of archaeologists to excavate what remained of Paca's garden. Based on their findings, combined with knowledge about eighteenth-century urban landscapes and garden books (published in London but available in Annapolis), Mrs. Wright commissioned a group of experts to put Paca's garden back together. The garden is now owned by the State of Maryland, but continues to be managed by the Historic Annapolis Foundation. Many people have visited the garden, and there is no point in adding one more description to the many that exist. Nothing can substitute for a visit.

So the first vision I found in this Annapolis garden was Mrs. Wright's — a quest to vivify William Paca through the reconstruction of his garden which resulted in a beautiful vision of our colonial past that can be visited by anyone today.

The second vision is one that I experienced when standing at the top of Paca's garden and looking down its



Charles Willson Peale's portrait of William Paca. The pavilion upon which the contemporary reconstruction is based can be seen in the background.



The descending terraces in Paca's reconstructed garden as seen from the pavilion. The bridge crossing the pond in the foreground can also be seen in the Peale portrait, which is painted from the opposite perspective. The garden's parterre is visible, holly to the left and boxwood to the right. Photograph by Marion E. Warren. Courtesy, Maryland State Archives (Marion E. Warren Collection), MdHR G 1890-MI-4236.

central path to the garden's focal point, the pavilion. I found it very difficult to judge the distance between myself and the pavilion because I thought it was a lot farther away than it really was. Instead of blaming faulty eyesight for my inability to calculate, I wondered whether there was an optical illusion built into the garden.

I decided that Paca had intentionally created a visual illusion — a conclusion that conflicted with the original explanation of the garden I had learned from St. Claire Wright.

William Paca was one of Maryland's leading patriots. A signer of the *Declaration of Independence*, he was also an important administrator serving as the state's first elected governor and one

of its first federal judges. Mrs. Wright felt that Paca had built the garden as an exercise combining his power with his great taste, classical training and wealth.

My hypothesis to the contrary was that Paca carefully constructed his beautiful garden following conventional rules well known in his day, and that by doing so he projected himself as well trained, worthy of his wealth, capable of patriotism and administration. The garden presented Paca as he saw himself and as he wanted others to see him. The garden and house were not just a reflection of his past training, but an active part of his ambitions.

The conclusion I came to after working on the Paca garden, its archaeology, and associated garden treatises

from the eighteenth century is that Paca planned a terraced (falling) garden to use the optical principles that control human eyesight. These were defined during the Italian Renaissance and were subsequently made available in English through a variety of sources, including those found in the private libraries of colonial Annapolis.

In such a small urban space, a garden could create the illusion of distance and grandeur through the use of perspective. In a falling garden the required terraces began by being broad and became narrower the farther they were from the viewer. Lines of sight were designed to converge on the garden's focal point, not to be parallel or divergent. Garden paths, planting beds, and hedges were planted in rows that converged along the lines of sight. Shades of green from light yellow to darkest green were graduated so that the lightest green color was closest to the viewer's eye. All three techniques could be counted on to concoct the illusion of greater space.

The second and third terraces in the Paca garden measure sixty feet and forty-five feet in width, respectively, as they descend from the viewer. They end in an undulating bottom plane. The variability had never been explained before, but it illustrates the use of a formula commonly available and practiced in the eighteenth century. No evidence remains of the garden's original sightlines. The reconstructed garden employs the successful gradation of color from yellow to dark green, due to the understanding and use of period garden-building principles by twentieth-century architect Lawrence Bringham.

There are other late-eighteenth-century gardens in Annapolis, including those at the Ridout House and the home of Charles Carroll of Carrollton, neither of which have been built upon

since they were created. Topographic maps of both gardens were drawn with the notion of revealing just how distinctive the Paca garden was. However, when the map of the Ridout garden was completed, it showed a space that used the same principles found in Paca's garden. From the head of the garden, the terraces descend in width forty-four feet and thirty-five feet and also end in an undulating bottom plane. The central ramp narrows almost a foot at it approaches its destination at the base of the garden.

The terraces in Charles Carroll's garden behave in exactly the opposite way. From the highest point of the garden, the terraces go from thirty feet, to forty feet, to fifty feet in width and illustrated the principle that a distant view can be made to appear closer by making terraces wider as they



University of Maryland field school students John Dalto and Tom Mueller take core samples to determine how Charles Carroll constructed his garden in the 1770s. Photo by Elizabeth Kryder-Reid, 1988.



A computer-generated drawing based on archaeological, documentary, and photographic evidence reconstructs Carroll's terraced garden in Annapolis. Drawing by Elizabeth Kryder-Reid, 1991

descend away from the viewer. These two Annapolis gardens show that the Paca garden was built according to a formula. Further, the use of the formula helped create the impression that the garden's builder understood the principles of optics used to create illusions of space. Thus, the Paca garden was not original, inspired, or the function of special taste.

In order to produce this analysis of Paca's garden, I had to assume that William Paca was neither unique nor a genius and that, at some level, all local eighteenth-century gardens were the same. This allowed archaeological interpretation to be done for the first time at gardens that no one had taken seriously before. So, while Paca and his garden were no longer considered unique, this research increased the importance of intact gardens which had had marginal value before their comparison to Paca's.

Second, I assumed that, while Paca had made his garden, in some sense his garden had also made him. In his day, he was supposed to take visitors through the garden and explain to them his command of the principles of hydraulics, light, temperature, rare plant variation, and other aspects of natural knowledge required to produce a successful garden. The colonists theorized that if you understood natural law, you could also grasp

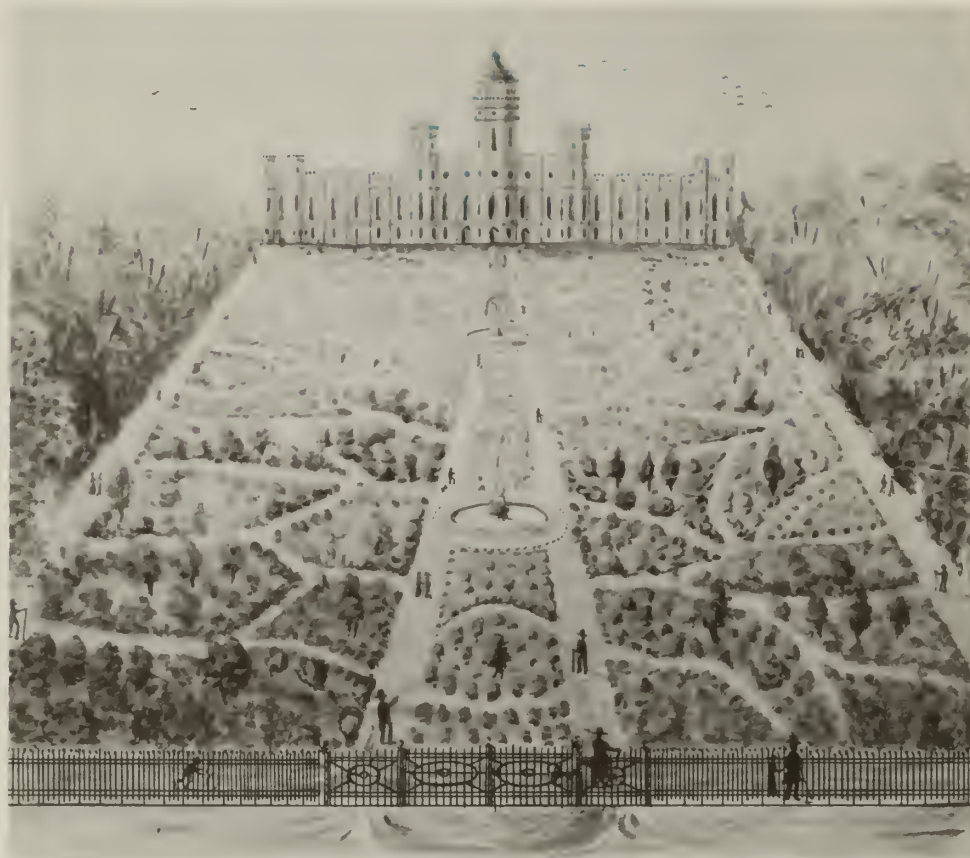
and use the laws which governed society — also a natural phenomenon. So, Paca built what has come to be called a "power" garden. But the garden did not stem from his power — it added to his power and helped him realize his desire for the ability to bolster a position increasingly weakened by the British.

Finally, I took a local, powerful, and ideological interpretation of the Paca garden and disagreed with it. Using Mrs. Wright's hypothesis as a foil, I was able to construct a different explanation for Paca's gardening activities. My conclusions do not take away from its value as an archaeological site, a feat of historic preservation, or an inspired modern urban space. None of my interpretations need supersede those that built the garden. None of my interpretations should interfere with the maintenance of the garden. Rather, they can enrich discussions about the relationship of the garden to daily life.

Mark P. Leone completed his undergraduate degree at Tufts and received his PhD. in anthropology from the University of Arizona, Tucson. He is now professor in the Department of Anthropology at the University of Maryland at College Park.

An Interview with Dr. Therese O'Malley

By Barbara Wells Sarudy



Robert Mill's Picturesque View of the Building and Grounds in front of the Smithsonian Institute, Washington, DC, 1841. Courtesy, National Archives.

In this issue of Maryland Humanities, we have decided to run two interviews. This one introduces Dr. Therese O'Malley, associate dean of the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art in Washington D.C. Dr. O'Malley received her degrees, including a PhD. in art history, from the University of Pennsylvania. She lives in Baltimore with her husband Murray West, a physician, and their young son.

How did you become interested in garden history?

I came to the field of garden history when, as a doctoral student in art history, I needed to identify a dissertation topic. The decision was critical to me, because this would be the area where I would spend the next several years deeply secluded from the outside world and where ultimately I hoped to be considered a specialist for the rest of my scholarly life.

I concentrated most of my graduate course work in American architecture, but I wanted a more multidisciplinary subject for the thesis that could lead me in many directions. As a graduate student, I began to work with a team of preservation architects and architectural historians who were asked to consult on the new master plan for the Morris Arboretum in Philadelphia, a late Victorian estate with fine examples of architecture, extensive gardens, and sculpture which had been given to the University of Pennsylvania.

I was assigned the task of writing a history of the landscape design. This opened a new world for me. The topic provided the interdisciplinary complexity I wanted in a dissertation, exploring issues of taste and style in nineteenth-century garden design and architecture.

In the early 1980s were many humanities scholars studying garden history?

In my initial research, I quickly discovered that the subject of garden history, particularly American garden history, was an untrodden field in terms of scholarly attention. Very little bibliography existed. There were no courses for me to take at my university and no faculty with whom I could study. Yet I had the support of my advisors in American art and architectural history, who recognized the value of a dissertation on American landscape and garden history.

You researched garden history in Washington, D.C. at Dumbarton Oaks, which is an extension of Harvard University, didn't you?

Having settled on a dissertation topic on early American botanic gardens, I was elated to discover Dumbarton Oaks in Georgetown, a research center with a department dedicated to the

Thomas Jefferson's plan for the new capital city of Washington, D.C., March, 1791.

Courtesy, Library of Congress.



study of gardens and landscape history internationally. Finding a group of scholars and a library committed to a field in which I knew almost no one had a tremendous impact on me and my work. Here were humanities scholars from many different disciplines — literature, geography, and horticulture to name a few — who shared the same object of study. They believed garden and landscape design to be an intensely expressive medium for social and cultural values.

Are you interested only in American garden history?

My research has concentrated on the eighteenth and nineteenth centuries, primarily in America, but I am equally

interested in the exchange of theory and practice between Europe and America. The various topics I have studied have taken me in many directions and required different methodologies. The subjects have ranged in scale from a town plan to a private domestic garden and in function from a botanic garden to a utopian re-creation of the garden of Eden.

For example, the early history of the Mall in Washington, D.C., involved figures such as Thomas Jefferson, George Washington, and the creation of a capital city for our new republic. From its earliest inception the plans

for the new city called for “public gardens” as the ceremonial core of the capital. It was at this critical juncture that the seeds for the American park movement were sown.

During the same period of time Charles Willson Peale was building his garden in Philadelphia. Although his was a private garden, it exemplified the artist/scientist attempt to create a new iconography for the republic that celebrated the scientific and cultural achievements of the young nation as well as its political history.

The Harmonists, a German utopian community which moved from Pennsylvania to Indiana, planned three settlements or garden cities, Harmony,



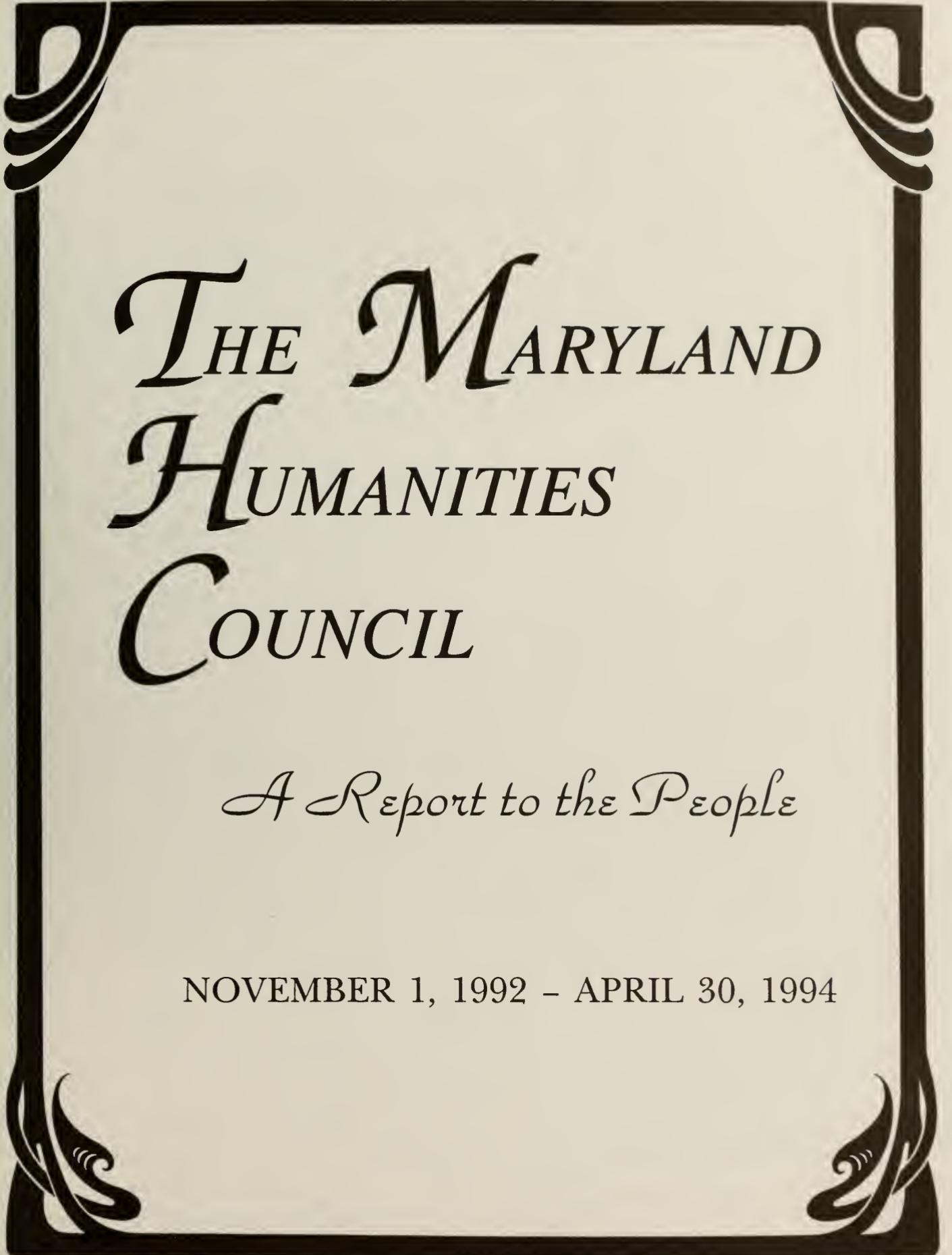
Charles Willson Peale's 1816 painting of his garden, View of Garden at Belfield. Private Collection

New Harmony, and Economy, in the early decades of the nineteenth century. Their gardens embodied the religious tenets of the society who awaited the millennial return to the promised land. They employed traditional Old World imagery such as the Fountain of Life, the sacred mount, the wilderness, and cedars of Lebanon to invoke their spiritual destiny.

It seems that each new topic I research results in quite distinct interpretations of the garden's role in the construction of identity either in the history of this country, or an individual, or of a social group.

You work as a garden historian at the National Gallery of Art. What is the connection?

I have the good fortune to work in a research institute where scholars address all aspects of the visual arts



*THE MARYLAND
HUMANITIES
COUNCIL*

A Report to the People

NOVEMBER 1, 1992 – APRIL 30, 1994

THE MARYLAND HUMANITIES COUNCIL

The Maryland Humanities Council exists solely to promote the public's participation in and appreciation of the humanities throughout the state. The Council brings Maryland's citizens together with humanities scholars to learn from one another. They discuss the passages and problems that all human beings share. They learn how different communities of people have dealt with their common problems throughout history.

From these discussions, both academics and citizens begin to recognize their individual strengths, to tolerate the different traditions of others, and to debate the ideas that shape our common democracy.

The humanities are those academic disciplines which study people, their ideas, history, literature, and values. These include history, philosophy, languages, literature, ethics, linguistics, archaeology, comparative religion, jurisprudence, those aspects of the social sciences employing historical or philosophical approaches, and the history, theory, and criticism of the arts and architecture.

The Council grants funds to nonprofit community organizations to support more than 350 programs annually, reaching over 385,000 Maryland citizens. Council staff assist potential applicants, refer humanities scholars to community groups, and distribute free humanities resources such as traveling poster exhibits, films, videos, and audio cassettes to neighborhoods throughout Maryland. Occasionally the Council produces its own public humanities programs.

Finally, the Council publishes *Maryland Humanities*, a magazine which focuses primarily on Maryland's culture and history, the work of Maryland humanities scholars, and the ethical questions facing Marylanders every day. The magazine is sent free to thousands of homes across the Free State six times each year.

Most of the funds the Council grants to Maryland projects come from the National Endowment for the Humanities, which is the sister of the National Endowment for the Arts and first cousin of the National Science Foundation. These three organizations have become mainstays of scholarship and public culture in the United States. The arts are celebrated all around us — bold, noisy, and beautiful. The humanities are less obvious. We look to the sciences to learn "how" our world changes; we turn to the humanities to consider "why."

The Council also receives money from the State of Maryland and from corporations, foundations, and individuals who believe that we grow stronger and more tolerant when we confront the ideas that define our common democracy and shape our everyday lives. Our supporters recognize that we are all the custodians of our cultural heritage — its preservation and its legacy to future generations.

THE BOARD

The Maryland Humanities Council Board of Directors attempts to maintain a balance of men and women as well as academics and the general public, representative of Maryland's geographic and minority population statistics. Members may serve up to six years. The Governor of Maryland appoints six of the twenty-six members, and the Board chooses the remainder.

Dear Marylanders,

The Board of the Maryland Humanities Council believes that the humanities are unique tools particularly suited for maintaining America's diverse, democratic society.

The humanities can help supply the insight and tolerance needed to bring our divided communities closer together. The humanities can enable individual citizens to celebrate their unique talents and heritages. The humanities can encourage all of us to come together as equals in a democracy to debate and shape the tenets of our daily lives. The humanities can allow us to preserve our cultural legacy for future generations.

Many council grants serve those who are comfortable going to public programs in libraries and museums and universities. We want to expand our audience to reach as many Marylanders as possible. If you have ideas about how we might do this, please let us hear from you. We need you to help us spread the word of the humanities across our complex state, from urban housing projects to isolated rural communities. You give us the momentum we need to pursue this goal. We thank you.

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Dear Readers,

Your enthusiastic response to our magazine, to our programs, and to our first fundraising campaign inspires us each day. You are the force that energizes our work. There are many of you to thank, and we will try to do that in this report.

But first I would like to thank our staff. The can-do attitude of Shelley Maus makes our fledgling development efforts easier. The unwavering dedication of Polly Weber brings the humanities story to our elected officials with quiet confidence. The positive outlook of Jennifer Bogusky allows our resource center and evaluation components to operate with good cheer. The constant determination of Margitta Golladay guides our grants and our computer systems through their inherent problems and joys with calm assurance. The tough standards demanded by Donna Byers raise our administrative, financial, and magazine realms far above par. The conservative guidance of Ed Kappel and Carroll Tignall have kept our accounting systems pure for years. The unending patience of our production editor Ric Cottom encourages us to produce a quality magazine. The vigilant nurturing of Judy Dobbs keeps our staff, our grantees, and especially our executive director walking the straight and narrow path and even smiling along the way.

The ongoing suggestions offered by the unselfish professionals in public relations, advertising, and development who serve on our Development Committee give life to our annual giving drive. Ever cheerful Maddie Abramson voluntarily spends hours each week phoning our magazine readers seeking ideas for future themes.

Our creative young volunteers in Humanities For Maryland continually surprise us. They work as bankers and teachers, private attorneys and public defenders, stockbrokers for the rich and community organizers for the poor. We prize their diversity and compatibility. We are amazed at their vitality and honored by their commitment.

And finally, our Board is the rock that supports our every effort. We are grateful.

Barbara Wells Sarudy
Executive Director

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THE MAGAZINE

These images from *Maryland Humanities* reflect the diversity of topics featured in each issue of our magazine. We would like to thank guest editors Diane Brandt Stillman, The Walters Art Gallery; Isa N. Engleberg and Lyle E. Linville, Prince George's Community College; and Sona K. Johnston and William Voss Elder, III, The Baltimore Museum of Art, for their help with our theme issues on *African Zion*, *Celebrate the Blues!*, and *Maryland Public Treasures* respectively. We would also like to thank our former editor and art director Rebecca Aaron for her work on our issues on *Aging and Society*, *St. Mary's City—Maryland's First Capital*, *Classical Maryland 1815-1845*, *Baseball and Maryland*, and *Family: Image and Reality*.



Photo credits, clockwise from upper left: Babe Ruth, 1936. Courtesy of The Babe Ruth Museum. Walter Horton. Courtesy The Rhythm and Blues Foundation/Jake Blues Collection. Garveyite Family, Harlem, 1924. Photo by James Van Der Zee (American, 1886-1983). Courtesy of the Baltimore Museum of Art (Saidie A. May Fund, BMA, 1975.22.8). Ethiopian Orthodox Church in the Western Hemisphere: Women in the Bronx wrapping the Shamma. Photo by Chester Higgins, Jr. Frederick City Hotel (c. 1830) by George Schley (American, 1795-1846). Photo by Duane Suter. Mendes I. Cohen (1796-1879) (Artist unknown c. 1835). Bequest of Harriet Cohen Coale, 47.22.2, Collection of the Maryland Historical Society. Photo by Jeff Goldman. Cecil Calvert, Second Lord Baltimore, 1606-1675 by Gerard Soest, Courtesy of the Enoch Pratt Free Library. Center photo - The Eichenkranz Group. Photo by Joan C. Netherwood, 1978, East Baltimore Documentary Photography Project.

GRANT PROGRAM

The Maryland Humanities Council grants funds through a competitive process to nonprofit organizations to present humanities programs for public audiences in Maryland. Primary emphasis is on programs involving out-of-school adults, with smaller grants available to support programs for students.

Any nonprofit organization may apply for a grant. Eligible organizations include libraries, museums, local governments, educational institutions, public radio and television stations, historical organizations, civic groups, senior citizens centers, churches and synagogues, jails and prisons, and *ad hoc* committees.

Public programs in the humanities may take the form of lectures, seminars, symposia, interpretive exhibitions, films, radio programs, videotapes, slide/tape productions, reading/discussion programs, teacher institutes, local histories, living histories, public archaeology, project publications, combinations of these, or other appropriate formats.

Project themes must be drawn directly from the disciplines of the humanities. Humanities scholars must be involved in the project's planning, presentation, and evaluation. These scholars must have advanced degrees in a humanities discipline and be active professionally in the field as researchers, professors, or writers. Projects should promote discussion between humanities scholars and the audience. They should involve out-of-school adults as their primary audiences. Programs must offer a balance of viewpoints from a broad range of perspectives.

Regular grants are larger than \$1,200. While there is no fixed limit on the amount that may be requested, the average grant is around \$5,000, and awards of more than \$10,000 are rare. Proposals must be submitted by specific deadlines and are reviewed by the Council three times a year.

Minigrants are \$1,200 or less. Grants for students in grades 1-12 are included in this category. There are no specific deadlines for minigrants, but applicants should submit proposals at least six weeks before the beginning date of the proposed project.

Council funds cannot support:

- Scholarships, fellowships, or regular course offerings
- Construction and/or renovation projects
- Museum or library acquisitions
- Research projects not directly associated with a public program
- Operating expenses
- Direct social action or political advocacy
- Theatrical or musical performances (except for living histories)
- Commission of books, paintings, sculptures, or creative aspects of the fine arts
- Food, alcohol, or entertainment

**GRANTS: NOVEMBER 1, 1992 –
APRIL 30, 1994**

MAJOR GRANTS

History Comes Alive on Pine Street: Harriet Tubman History Mural Project

\$6,189 in outright funds
Harriet Tubman Coalition, Inc.
Linda Wheatley, Project Director

Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians

\$3,112 in outright funds
Milton S. Eisenhower Library, The Johns Hopkins University
Cynthia Requardt, Project Director

The Blues Project

\$9,500 in outright funds
Prince George's Community College
Lyle Linville, Project Director

Women in the Immigrant Family

\$6,244 in outright funds
Center for Renaissance and Baroque Studies,
University of Maryland College Park
Kathleen L. Carroll, Project Director

Verdi's *Nabucco*: Biblical Images in Romantic Opera

\$3,885 in outright funds
Baltimore Hebrew University
Judith Meltzer, Project Director

A Sense of Family in a Revolutionary Setting

\$5,032 in outright funds
Furnace Town Foundation
Suzanne Conner, Project Director

Across Boundaries: A History of Jewish Women in America

\$2,848 in outright funds and \$5,280 in matching funds
University of Maryland College Park
Hasia Diner, Project Director

The Belle of Amherst Discussion Tour

\$1,380 in outright funds and \$9,142 in matching funds
Howard County Poetry and Literature Society
Ellen Conroy Kennedy, Project Director

Marylanders Study History

\$4,650 outright funds
Howard County Library
Patricia L. Bates, Project Director

Catfish Dreamin'

\$3,515 in outright funds and \$6,000 in matching funds
The Contemporary
George Ciscle, Project Director

Literature and the Family: A Program for Women in Prison

\$10,838 in outright funds
Towson State University
Linda Mahin, Project Director

Fragments of City Life: Preserving Baltimore's Archaeological Heritage

\$2,810 in outright funds and \$1,080 in matching funds
Baltimore City Life Museums
Louise Akerson, Project Director

Bridges and Boundaries: African-Americans and American Jews

\$4,350 in outright funds and \$10,200 in matching funds
Jewish Historical Society of Maryland
Barry Kessler, Project Director

Once Empires Fade: Religion, Ethnicity, and the Possibilities for Peace

\$1,000 in outright funds and \$9,000 in matching funds
University of Maryland College Park
Bernard D. Cooperman, Project Director

Mining the Museum: The African-American and Native American Experience in Maryland

\$10,000 in outright funds
Maryland Historical Society
Judith Van Dyke, Project Director

Poison Pens: Dissecting the Mystery Novel

\$6,422 in outright funds
Prince George's Community College
Marianne Strong, Project Director

Rethinking the Aging Process: A Humanistic Perspective

\$11,456 in outright funds and \$4,250 in matching funds
The Johns Hopkins Medical Institutions
Gert H. Brieger, Project Director

Into the Mainstream: The Transformation of a Jewish Community in Maryland

\$2,778 in outright funds and \$1,915.50 in matching funds
Congregation Kneseth Israel
Mame Warren, Project Director

Voices of the Land: Poetry of Rural America

\$6,516 in outright funds
Frostburg State University
Barbara H. Hurd, Project Director

Footsteps From North Brentwood

\$12,000 in outright funds
North Brentwood Historical Society
Ruth J. Wilson, Project Director

Seniors Study History and Literature

\$2,300 in outright funds
Holiday Park Senior Center Advisory Council
Helen R. Abrahams, Project Director

Out of Sight-Out of Mind: An Examination of Attitudes About the Poor and Homeless in Carroll County, Maryland, 1837-1966

\$4,677 in outright funds
Board of Carroll County Commissioners
Jennifer DeArmey, Project Director

Remembering Olde Baltimore: A Senior Humanities Festival

\$6,925 in outright funds
Baltimore County Department of Aging
Carol A. Lienhard, Project Director

Making Connections: Individuals, Families, Communities

\$5,798 in outright funds
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University of Maryland College Park
Arthur S. Evenchik, Project Director

War and Sociology: A Film Retrospective

\$4,915 in outright funds and \$1,500 in matching funds
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Mario Fenyo, Project Director

Five Humanities Residencies in Literature

\$3,271 in outright funds and \$8,535 in matching funds
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Friday Night Lectures: A Distinguished Scholar's Forum

\$6,364 in outright funds
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The Search for an American Environmental Ethic

\$7,908 in outright funds
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Music, Mayhem, and Morality in Revolutionary Maryland

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"Now I See Kiev in My Dreams": Words and Pictures of New Americans by Cindy Gail Konits

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Mary Silliman's War

\$3,000 in matching funds
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Changing Places, Changing Faces: Montgomery County, 1944-1994

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Maryland in the Great Depression

\$15,100 in outright funds
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An Evening with William Faulkner

\$1,322 in outright funds and \$960 in matching funds
Wor-Wic Community College
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Saturday Afternoon Literary Workshops and Celebrity Readings at Artscape '94

\$1,500 in outright funds and \$2,200 in matching funds
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These Roots Were Free

\$1,851 in outright funds
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Free at Last: Images of Emancipation

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MINIGRANTS

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What Philosophy Can Teach a Multicultural Society

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To Protect and Service All the People!

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Spring History Lecture

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RESOURCE CENTER

In December 1992, we learned we could obtain the many humanities films, videotapes, and audio cassettes produced with National Endowment for the Humanities funds for just the cost of reproduction, so we wrote to distributors nationwide to obtain as many as we could. Some fussed and balked, but many sent along their productions, happy for the chance for broader distribution.

We make these available to the public without charge in our rapidly expanding resource center, along with video and audio tapes from our own grant programs and poster versions of national humanities exhibits. We announce the availability of these free loan programs in our magazine, and we are in the midst of producing a catalogue detailing each resource. We are seeking a business partner to fund the equipment we need for our resource center.



COUNCIL-CONDUCTED PROGRAMS

In 1992 and 1993 the Council continued its practice of putting together its own humanities programs for the citizens of Maryland.

In 1992 the Council completed its *Challenges and Choices* initiative, an effort to examine ethics and values in our schools and communities. Five *Community Conversations* model programs brought together citizens around the state in humanities discussions and demonstrated to small organizations how they could use the model to conduct additional programs in their neighborhoods.

Ethics and literature was the topic for a reading/discussion program in Harford County, an underserved area for council programming. A teachers workshop focused on democracy in the modern world, targeting public school teachers in Baltimore City, a resource we have long sought to penetrate. To increase our audience, a six-part radio call-in show on ethics and the media reached approximately 8,000 listeners per broadcast. Audiences debated environmental ethics on the Eastern Shore, and our reading/discussion program on the Bill of Rights resulted in fan mail for our scholar and requests for repeat performances.

Our initiative on *Family: Image and Reality* featured a major conference in November 1993. Nationally known historian Stephanie Coontz, author of *The Way We Never Were: American Families and the Nostalgia Trap* and outspoken critic in the "family values" debate, accepted our invitation to serve as the keynote speaker. She was joined by a diverse panel of respondents who refuted, complemented, and added to her remarks: a conservative historian, a sociologist and liaison to the Baltimore Korean community, and the Secretary of the Maryland Department of Human Resources.

The audience represented public and private agencies, academic institutions, cultural groups, and senior citizens, with nearly three fourths attending a Council program for the first time. The lively conference surely met our goal of presenting diverse points of view and actively engaging the audience in discussion and debate.

The Council brought the family initiative to outlying communities by featuring Professor Coontz in two additional public programs. She spoke at an evening program for the Prince George's County Library with Dr. Andrew Billingsley, Professor and Chair, Department of Family Studies, University of Maryland and author of one of the articles in the *Maryland Humanities* magazine issue on family. In addition, Professor Coontz appeared on WJHU-FM public radio in an afternoon interview and in a two-hour evening call-in show.

NEW OFFICES & NEW ALLIANCES

In July 1993 the Board spearheaded our move to a handicapped accessible office building, the late art moderne Greyhound Bus Terminal in Baltimore, which houses the Maryland State Arts Council and the Maryland Film Commission. We also share our new home with The Contemporary, an art museum without walls, and the Baltimore Metropolitan Planning Council. The Maryland Historical Society is just out our back door. Communication and collaboration with all of these agencies increased dramatically with our move. The council is joining with the Maryland State Archives, the Division of Historical and Cultural Programs, Preservation Maryland, and the Maryland Historical Society to form an ongoing alliance.

"NEW" FURNITURE

We discovered that our old office furniture — municipal castoffs purchased a decade ago — just didn't blend into our clean new surroundings and didn't provide sufficient workspace for our increased staff. Hoping that some of our new corporate acquaintances had just completed their spring cleaning, we wrote them pleading for help. Their generous responses enabled us to refurbish our offices entirely with their elegant, no-cost hand-me-downs.

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LET THEM EAT CAKE!

We were so excited with our new offices that we invited all of the people on our mailing list to a humanities open house on Bastille Day 1993. Our guests heard a haunting recital by Edgar Allan Poe, shared conversations with a 17th-century St. Marie's Citty settler, and enjoyed cranial prophesizing from a 19th-century phrenologist, "Mr. Fletcher."

One of our new neighbors, The Contemporary, jumped at the chance to show off *Catfish Dreamin'*, an innovative project made possible with Council funds. A large catfish sculpture resting on a bed of straw and melting ice on the back of a battered, old, blue pick-up truck drew everyone's attention just as it had when it traveled throughout neighborhoods across the state. Our open house visitors heard a griot spin fish tales from ages past, then reached into the mouth of the catfish to select their own folklore "dream" stone to take home.

And before they left, we let them eat cake. After all, it was Bastille Day.

HUMANITIES FOR MARYLAND

In 1993 we took a long look at ourselves and our public program audiences and decided it was time to involve more young people in our activities. After all, they are the reason we debate our common democracy. They are the reason we preserve our culture. They are our future.

Humanities For Maryland is a task force of young volunteers organized to help promote public awareness of the Maryland Humanities Council. Our Humanities For Maryland young people are committed to serving their community and to enriching the quality of life in Maryland. They spread the word of the Council's grant program to diverse community groups as well as to Maryland's corporate and governmental leaders. They help raise money that enables the Council to expand the impact of the humanities upon the lives of all Marylanders.

The steering committee for this outreach group consists of a balance of men and women and a balance between ethnic minorities and majorities. They are the Council's touchstones to the distinct constituencies that comprise our state.

DEVELOPMENT COMMITTEE

Development at the Council is more than fundraising. The basis of the development program at the Council rests on information and merit more than the traditional development approaches that rely mainly on relationships. Spearheading our efforts is the Development Committee, whose membership includes Board members Raymond V. "Buzz" Bartlett, Marshall Elkins, and Robert B. Kershaw; Humanities For Maryland chairperson Mary Ellen Quinn Johnson, and the following community and organizational representatives:

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from any period and any region of the world. This gives me the opportunity to engage scholars with various specializations in debates. It also gives me the chance to do some proselytizing about the value of considering the historic context of the built environment when looking at landscape painting or architecture. This comes as a surprise to many scholars who have not looked beyond the frame or walls of their subjects. More and more, they recognize the importance of the interaction of all the arts, including garden and landscape design.

A particular project at CASVA is close to my heart. In order to produce a research tool or reference work that may be of service to the field of garden history, the center has undertaken a project to publish an historic illustrated dictionary entitled "Keywords of American Landscape Design." Using primary texts and images, we try to trace the historic meaning and usage of imported terminology and its regional variations in the eighteenth and nineteenth centuries.

With additional funding from the Getty Grant Program, we have compiled an extensive photo archive of garden images, including paintings, prints, drawings, maps, textiles, and murals; an index of early American gardens; a biographical data base of people who have written about, designed or depicted gardens and landscapes; and an extensive bibliography of garden literature and writings.

The project has benefited greatly from the generosity of garden historians across the country who have offered relevant images and texts. Without their support we would be limited to the research of our small staff, Elizabeth Kryder-Reid, Anne



Therese O'Malley with her son. Photo by Sarah Hedley, 1994.

Helmreich, and myself. The contributions of scholars such as yourself and architectural historian Carl Lounsbury of Colonial Williamsburg have doubled the primary documents and images under consideration.

Do you also teach garden history?

I do. I find teaching the history of landscape and garden design to be very rewarding. I commute from Baltimore to Harvard's Graduate School of Design, where prospective designers learn, often for the first time, the history of their built environment. Although they are training to be architects of our future world, the knowledge that design can carry profound symbolic import, is ideologically charged, and does affect the quality of one's life, can bring about a

recognition of their potential responsibility that is dramatic.

Are you satisfied with your decision to concentrate on garden history?

To look back at my moment of choice fifteen years ago, to today, when the history of landscape architecture and garden design has become a well-established discipline with a body of scholarly literature, is to see a "growth industry" with an astounding rate of development. Garden history offers the scholar a broad range of professional and scholarly venues, a diversity of issues to research, and most importantly, richly rewarding work.

Maryland Gardens

The following Maryland gardens are open to the public. We suggest that you call before your visit, since hours and admissions are subject to change. You will also be able to get specific travel directions, information on handicapped accessibility and docent-led tours, and details on what is currently in bloom.

ANNE ARUNDEL COUNTY

London Town Publik House and Garden

Hours: Tuesday – Saturday, 10 a.m. – 4 p.m.
Sunday, Noon – 4 p.m.
Closed Mondays
Admission: \$5 adults, \$3.50 seniors, \$2.50 children
Phone: (410) 222-1919

Helen Avalynne Tawes Memorial Garden

Hours: Daylight hours, year round
Admission: Free
Phone: (410) 974-3717

Gardens of William Paca

Hours: Monday – Saturday, 10 a.m. – 4 p.m.,
November – April; until 5 p.m. May – October
Sunday, Noon – 4 p.m., November – April;
until 5 p.m. May – October
Closed Thanksgiving and Christmas
Admission: \$3.50 adults, \$1.50 children; additional charge for
buildings
Specialty: Terraced falling garden
Phone: (410) 267-6656

Charles Carroll of Carrollton House

Hours: Friday, 10 a.m. – 4 p.m., Saturday, 10 a.m. – 2 p.m.,
Sunday, 12 p.m. – 4 p.m.
Admission: \$4 adults, \$3.50 seniors, \$2 students 12–17,
under 12 free
Phone: (410) 269-1737

BALTIMORE CITY

City of Baltimore Conservatory

Hours: Grounds: Daylight hours, May 15 through first frost.
Building: Tuesday – Sunday, 10 a.m. – 4 p.m. year round.
Admission: Free
Specialty: Tropical and seasonal displays
Phone: (410) 396-0180

Cylburn Arboretum

Hours: Grounds: Daily, 6 a.m. – 9 p.m.
Building: Monday – Friday, 7:30 a.m. – 3:30 p.m.
Admission: Free
Phone: (410) 396-0180

Sherwood Gardens

Hours: Daylight
Admission: Free
Specialty: Tulips (mid-April through mid-May)
Phone: (410) 366-2572

BALTIMORE COUNTY

Hampton National Historic Site

Hours: Daily 9 a.m. – 5 p.m.
Closed New Year's Day and Christmas
Admission: Free
Specialty: Terraced falling garden
Phone: (410) 962-0688

CALVERT COUNTY

Christ Church Biblical Garden

Hours: Daylight
Admission: None
Specialty: Bible garden
Phone: (410) 586-0565

CARROLL COUNTY

Carroll County Farm Museum Rose Garden

Hours: Saturday – Sunday, 10 a.m. – 4 p.m.
Admission: \$3
Specialty: Historic roses (June)
Phone: (410) 848-7775

CECIL COUNTY

Mount Harmon Plantation Garden

Hours: Daylight
Admission: Free (fee for house)
Specialty: Boxwood/wisteria
Phone: (410) 275-8819

Sinking Springs Herb Garden

Hours: 9 a.m. – 4 p.m., closed Sundays
Admission: \$2
Specialty: Herbs
Phone: (410) 398-5566

FREDERICK

Lilypons Water Gardens

Hours: Daily, 9:30 a.m. – 5:30 p.m.
Closed Easter and Christmas
Closed Sundays November through February
Admission: Free
Specialty: Waterlilies
Phone: (301) 874-5133

HARFORD COUNTY

Ladew Topiary Gardens

Hours: Tuesday – Friday, 10 a.m. – 4 p.m.
Saturday – Sunday, Noon – 5 p.m.
Closed Mondays
Admission: \$5 adults, \$4 students/senior citizens,
\$1 children 12 and under
Specialty: Topiary
Phone: (410) 557-9466

HOWARD COUNTY

Stillridge Herb Farm and Garden

Hours: Monday – Saturday, 9 a.m. – 5 p.m.
Admission: Free
Specialty: Herbs
Phone: (410) 465-8348

MONTGOMERY COUNTY

Brighton Dam Gardens

Hours: Daylight, April – May only
Admission: Free
Specialty: Azaleas
Phone: (301) 774-9124

Brookside Gardens

Hours: Grounds, 9 a.m. – sunset
Conservatory, 10 a.m. – 5 p.m. Monday – Friday
10:30 – 4 p.m. Saturday – Sunday and holidays
Closed Christmas Day
Admission: Free
Phone: (301) 949-8230

Washington Temple Gardens

Hours: Grounds, 6 a.m. – 10 p.m. (closes earlier
on Sunday and Monday evenings)
Admission: Free
Phone: (301) 587-0144

PRINCE GEORGE'S

National Colonial Farm Kitchen Garden

Hours: Tuesday – Sunday, 10 a.m. – 4:30 p.m.
Closed Mondays, Thanksgiving, Christmas, and
New Year's Day
Admission: \$2 adults, \$.50 children
Specialty: Kitchen/herb
Phone: (301) 283-2115

Prince George's Butterfly Garden

Hours: Daylight (A naturalist will help you identify the
butterflies – call to make an appointment)
Admission: Free
Specialty: Butterfly attraction
Phone: (301) 297-4575

ST. MARY'S COUNTY

Historic St. Mary's City

Hours: Wednesday – Sunday, 10 a.m. – 5 p.m.
March 25 – November 30
Admission: \$5 adults, \$3 seniors, \$2 children ages 6 – 12
Specialty: Farthing's Ordinary garden features herb and
medicinal gardens; Godiah Spray Plantation
features herb and produce gardens; the
Longhouse's American Indian garden will open
July 1.
Phone: (301) 862-0960

Sotterley Plantation Gardens

Hours: June – September, Tuesday – Sunday,
11 a.m. – 4 p.m. Closed Mondays
November – May, by appointment only
Admission: \$5 adults, \$4 seniors, \$2 children ages 5 – 12
Specialty: Vegetables, herbs
Phone: (301) 373-2280

TALBOT COUNTY

Gardens of the Historic Society of Talbot County

Hours: Monday – Sunday, 10 a.m. – dusk
March – mid-November
Admission: Free
Specialty: Herbs
Phone: (410) 822-0773

WASHINGTON COUNTY

Victor David Miller III Garden

Hours: Wednesday – Friday, 1 p.m. – 4 p.m.
Saturday, 2 p.m. – 5 p.m.
Closed Sundays. Closed first and second weeks of
December, January, February, and March
Admission: For admission to house, \$2 adults, \$1 seniors,
children free
Specialty: Gardens in miniature
Phone: (301) 797-8792

Mable R. Walter Arboretum

Hours: Daylight
Admission: None
Specialty: Gardens/arboretum
Phone: (301) 790-2800 x 212

Humanities in the Nation

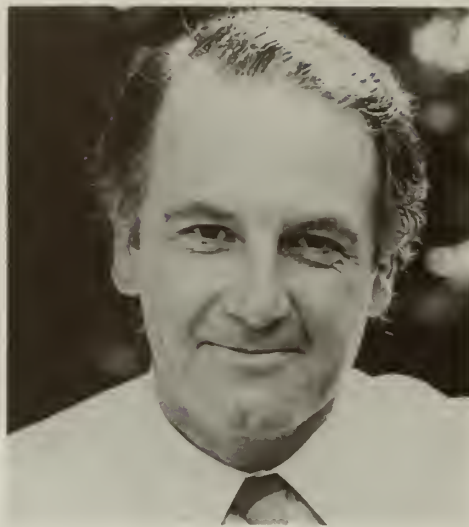
Public Humanities in America — A Commentary

Excerpts from remarks by U.S. Representative Pat Williams of Montana at the 1993 Federation of State Humanities Councils' National Conference, Washington, D.C.

President Clinton recently proclaimed October as National Arts and Humanities Month. Never before has a president designated an entire month for this purpose. I think the president has done this because he truly understands and appreciates the importance of the arts and humanities to all of us. They enable us all — whether we're from Charleston or Chicago, Baltimore or Butte, San Antonio or San Francisco — to gain a better understanding of who we are and where we've been. The arts and humanities are our roadmaps through this mystery. They touch us — all of us — in ways that nothing else can.

Whether it is reading a poem, visiting a museum, listening to music, watching a play — these experiences help us understand what is going on around us and perhaps give us some much needed guidance on how to deal with all that is happening in our world and in our lives. That is why I believe it is important — in fact essential — that in fulfilling its constitutional mission to promote the general welfare, the federal government and the public must continue to support the arts and humanities.

I have had the privilege of leading the last two reauthorizations of the arts and humanities endowments. I'm leading that effort again this year. It is always a surprise to find that through all these years I still am asked why someone from Montana would be the champion of these agencies. The question itself unmasks — it reveals perhaps — a lack of understanding about either the agencies' purposes or about America — Americans. We Americans — we Montanans, Carolinians, Texans — are not content to live in the comfortable world of the status quo; we search to learn more about ourselves



and our conditions. We strive to advance ourselves beyond our current place. Robert Kennedy was fond of the quote "some people look at things as they are and wonder why; I dream of things that never were and ask why not." Asking both questions — the why and the why not — is the spirit of the arts and humanities. Only the most secure of nations are willing to create a climate in which that spirit can flourish. The National Endowment for the Arts and the National Endowment for the Humanities are America's little badge of confidence.

Asking these difficult questions is not always popular. There are those who don't wish to be confronted with the diverse conditions or difficult matters of our times. And a lot of them make political capital out of that natural resistance. I've experienced as much of this as anyone as I've moved the endowment legislation through the Congress three times during the past decade.

The debate usually has focused on the arts endowment and the works that it has funded or supposedly funded. But if the opponents of the arts endow-

ment are successful, it will be only a short time before they focus their attention, their efforts, their political wrath on the humanities. For they explore and examine the same issues; they discuss the same problems. The humanities deal with the human existence of our times and deal with very real and challenging human problems. And to many, that is troubling, painful, disagreeable, and at times controversial. And to the tolerant among us the humanities support the most dangerous weapon — the printed word — the books. It isn't as though anyone admits to favoring censorship. The playwright Arthur Miller — in a speech to the Illinois Humanities Council — said, "Censorship, I'm afraid, is like lightening — it appears to descend from above, but actually it only strikes when a negative charge is silently collecting deep down in the earth."

What state humanities councils do and represent is important today. The high level of that importance underscores its potential for controversy. Imagination is a most powerful tool. The humanities help us to recognize and develop it in all of our people. We need that. We need to understand our separateness, our unity, our diversity, our commonness. And we do not underestimate the concern this will raise among many people in this country. Facing real problems can generate real fear and real apprehension . . .

Government can act positively to enhance the physical welfare of our people. It can protect material things. It can help to feed and clothe those who are having a tough economic go. It can defend us against enemies. Government can do all these things, and does do them. But it can also help provoke our minds, enliven our senses, endow our souls, and help us give our lives meaning. It can fully promote the general welfare, and we citizens can do that by supporting the humanities.

Recent NEH Grant Awards

The following are recent grant awards made to Maryland scholars and institutions by the National Endowment for the Humanities.

Deborah H. Barnes, Walkersville. Up to \$4,000 in outright funds, summer stipend for *Reviving With a Grain of Salt: The Cultural Criticism of Arthur P. Davis*.

Ronald A. DeAbreu, Crofton. Up to \$3,000 in outright funds, study grant for *Anglophone West Indian Fiction and Its Relationship to African-American Fiction*.

Hasia R. Diner, College Park. Up to \$4,750 in outright funds, summer stipend for *Immigrant Food Ways and the Process of Americanization*.

Pamela D. Gerardi, College Park. Up to \$4,750 in outright funds, summer stipend for *Preparation of Text Editions of Assurbanipal's Royal Inscriptions*.

Michael C. Hadley, Rockville. Up to \$2,100 in outright funds from Younger Scholars program for *Abraham Lincoln's Suspension of Habeas Corpus in Maryland, 1861: The Case for Its Constitutionality*.

Sara B. Harkavy, Potomac. Up to \$2,100 in outright funds from Younger Scholars program for *The Experience of Turn-of-the-Century Women Immigrants in America*.

Nancy A. Mace, Annapolis. Up to \$4,750 in outright funds, summer stipend for *The British Music Trade in the Late 18th Century*.

Angelyn L. Mitchell, Germantown. Up to \$4,000 in outright funds, summer stipend for *New Directions for African-American Literary Criticism*.

Sylvia E. Mullins, Silver Spring. Up to \$2,100 in outright funds from Younger Scholars program for *Naturalist Ethics in Dewey's Educational Process*.

Emily S. Richard, Gaithersburg. Up to \$2,100 in outright funds from Younger Scholars program for *My Mother Has Given Me Pictures to Dream: Mother-Daughter Relationships in Literature*.

Susan C. Selner, Emmitsburg. Up to \$3,000 in outright funds, study grant for *The Philosophy of Love and Friendship in Plato and Aquinas*.

Kimberley C. Skelton, Hunt Valley. Up to \$2,100 in outright funds from Younger Scholars program for *Shakespeare's Daughters: Obedience, Disobedience, and Independence*.

Amy L. Smiley, Chestertown. Up to \$4,750 in outright funds, summer stipend for *The Frontiers of Freedom, Philippe Soupault, and the North African Years*.

University of Maryland College Park:

Up to \$175,000 in outright funds plus up to \$50,000 in matching funds from Division of Research Programs to support *The Complete Poetry of Percy Bysshe Shelley*. Neil R. Fraistat, Project Director.

Up to \$31,342 in outright funds from Division of Education to support *Honor Core Curriculum in the Humanities*. Jane F. Lawrence, Project Director.

Up to \$190,000 in outright funds plus up to \$50,000 in matching funds from Division of Research to support *Freedmen and Southern Society Project*. Leslie S. Rowland, Project Director.

Thomas Chambers's mid-nineteenth-century painting of the Mount Auburn Cemetery, America's first rural cemetery. Courtesy, National Gallery of Art.



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Humanities in Maryland

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the **Maryland Humanities Council**. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants. Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
June 15, 1994	August 1, 1994	September 17, 1994
October 17, 1994	November 30, 1994	January 21, 1995

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.



Colonel Thomas Edmondson's Garden in Baltimore, painted by Nicolino V. Calyo in 1834.
Courtesy, Winterthur Museum.

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

The Eastern Shore: Chesapeake Gardens and Houses, Catherine Fallin, text and Taylor Lewis, photographer

Chesapeake Almanac: Following the Bay Through the Seasons, John Page William, Jr.

Chesapeake Bay Skipjacks, Pat Vojtech

First Sail, Richard Henderson

The Private World of Smith Island, Sally Taylor

Turning the Tide: Saving the Chesapeake Bay, Tom Horton and William M. Eichbaum

Maryland in the Civil War: A House Divided, Robert I. Cottom, Jr. and Mary Ellen Hayward

My Great-Grandfather Was Stonewall Jackson: The Story of a Negro Boy Growing Up in the Segregated South, David Jonathan Sawyer



From the Resource Center

The following videotapes may be borrowed from the Maryland Humanities Council's Resource Center.

Mary Silliman's War

This film presents the story of Mary Silliman, a housewife living in the coastal community of Fairfield, Connecticut and shows the American Revolution from a woman's point of view as well as the profound impact the war had upon the lives of ordinary citizens and their local communities. (1993, 94 minutes).

Hard Winter

Based on primary sources, this drama focuses on conflicting public attitudes toward the Revolutionary War in Morris County, New Jersey, during the winter of 1779-80, when George Washington's troops were encamped there. (1984, 58 minutes).

The Other Side of Victory

This dramatization of the problems facing ordinary American soldiers during the Revolutionary War explains why most ultimately chose to stay and fight. (1979, 60 minutes).

A Region Divided

This documentary examines the role Maryland played during the Civil War as a state on the edge of the Mason-Dixon line. (1989, 60 minutes).

Long Shadows: The Legacy of the Civil War

Long Shadows is a retrospective documentary on the Civil War, graphically depicting the ways that this first modern war profoundly affected our nation. (1987, 88 minutes).

Videotapes may be borrowed for a period of up to two weeks. There is no charge for use of videotapes other than return shipping charges to the Council. For more information, contact Polly Weber at 410-625-4830.

Scholars . . . Share Your Knowledge

Humanities scholars . . . the Maryland Humanities Council needs you to share your knowledge with the community.

Sign up now for the Council's Scholars Bank. You may choose to speak to public groups, consult with our applicants, or help us evaluate the humanities projects we fund.

Humanities scholars are usually considered those who hold a Ph.D. or terminal degree in a humanities field. They should be engaged primarily in the study, research, writing, and/or teaching of one of the humanities disciplines.

Interested persons should call Polly Weber at 410-625-4830 for more information.

Welcome . . .

The Maryland Humanities Council announces the election of Christopher B. Nelson to the Board of Directors. Mr. Nelson is president of St. John's College, Annapolis, which he attended as an undergraduate. He received his juris doctorate from the University of Utah College of Law. Mr. Nelson practiced law in Chicago for eighteen years and was co-founder and principal of the law firm Kovar Nelson Brittain Sledz & Morris. He is a member of the Independent College Fund of Maryland and various national educational organizations, and the author of articles on issues in education and education management.

. . . and Farewell

For over three years, Jennifer Bogusky was the cheerful voice that greeted our callers. Her tireless hands duplicated and mailed out hundreds of grant applications. But as our program assistant she did much more than that. Responsible for coordinating the evaluation process for grant projects as well as for insuring the smooth operation of our resource center, Jennifer will be missed by everyone at the Maryland Humanities Council. We wish her godspeed as she begins her new job with the Division of Continuing Studies at the University of Maryland Baltimore County.



Calendar of Humanities Events

The following programs, scheduled to take place in July and August 1994, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development — Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Exhibits:

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| Through July 18 | <p>Into the Mainstream: The Transformation of A Jewish Community in Maryland's Capital City, 1945-1965</p> <p>Documents the experience of the Annapolis Jewish community from 1945-1965. Selections from two collections of oral history interviews narrate the twenty-five photographs.</p> <p>Location: Weinberg Center for the Arts, Frederick</p> <p>Contact: Mame Warren, 410-269-0241</p> <p>Sponsor: Congregation Kneseth Israel</p> |
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| Through July 28 | <p>Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians</p> <p>Explores the drastic environmental changes that occurred when the European, African, and American Indian cultures came together in the New World.</p> <p>Location: Calvert Marine Museum, Solomons</p> <p>Contact: Cynthia Requardt, 410-516-5493</p> <p>Sponsor: The Milton S. Eisenhower Library
The Johns Hopkins University</p> |
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| Through August 31 | <p>Vanishing Maryland Lives</p> <p>Explores vanishing work traditions in Maryland and will travel to seven sites throughout the state.</p> <p>Location: Baltimore Museum of Industry</p> <p>Contact: Ann Steele, 410-727-4808</p> <p>Sponsor: Baltimore Museum of Industry</p> |
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Projects Completed:

Through
September 28

"Now I See Kiev in My Dreams": Words and Pictures of New Americans by Cindy Gail Konits

Documents the acculturation process of recent Jewish immigrants from the Soviet Union through photographs and oral history excerpts in a bilingual interpretive format.

Location: Jewish Heritage Center, Baltimore
Contact: Barry Kessler, 410-732-6400
Sponsor: The Jewish Historical Society of Maryland

Programs:

Saturday Afternoon Literary Workshops and Celebrity Readings at Artscape '94

Authors Marita Golden and Juan Williams will examine the treatment of the civil rights movement in fiction and non-fiction at Baltimore's annual Artscape. E. Ethelbert Miller will link the literal world of politics and the creative process of poetry. Four literary workshops will feature a film critic, a Native American poet, a children's book author, and two sports writers.

July 16
2:00 PM Speaker: Michelle Green
3:00 PM Speaker: Stephen Hunter
4:00 PM Speaker: Edgar Silex
5:00 PM Speaker: Sam Lacy
7:30 PM Speakers: Marita Golden and Juan Williams
Location: Moot Court Room, University of Baltimore

July 17
7:30 PM Speaker: E. Ethelbert Miller
Location: Moot Court Room, University of Baltimore
Contact: Jane Vallery Davis, 410-396-4575
Sponsor: Baltimore Festival of the Arts, Inc.

Theatrequest

Sponsor: Church Hill Theatre, Inc.
Funding: \$1,200
Contact: Roberta E. Lewin

After attending a living history performance of *Young Cherokee*, Queen Anne's County students worked with a scholar in Native American studies to research the history of Eastern Shore tribes. Students also met with members of the local Nause Waiwash band to discuss their culture and traditions.

Shakespeare in the Schools

Sponsor: Department of Theatre, University of Maryland, Baltimore County
Funding: \$1,200
Contact: Marlyn G. Robinson

Students in eight Baltimore County high schools watched scenes from *Hamlet* and participated in discussions about Shakespeare and his works.

New Documentaries — Four Lives on Film

Sponsor: Baltimore Film Forum
Funding: \$1,150
Contact: Victoria Westover

The screening of a documentary on Len Riefenstahl, the director of Nazi-sponsored films, was followed by a lecture on the art and politics of propaganda.

Symposium: The Joffery Achievement, 1956 to 1994

Sponsor: Frostburg State University
Funding: \$1,200
Contact: Philip M. Allen

A symposium of dance historians and critics examined the origins and contributions of the renowned Joffrey Ballet.

Projects Coming Soon:

Read Between the Lines

Sponsor: Friends of the Children's Department at the
Enoch Pratt Library

Funding: \$1,200

Contact: *Bonni Goldberg*

An interpretive exhibit, sessions with a poet and a storyteller, and writing exercises actively engaged urban elementary students in examining and appreciating poetry.

America's Great Road: The Impact of the B&O Railroad on the Baltimore Region

Sponsor: B&O Railroad Museum

Funding: \$741

Contact: *Alejandra Miranda-Naon*

A series of five lectures on the B&O Railroad told the story of the railroad and the Baltimore region, notable architectural structures, personalities in the founding and development of the B&O, and political and social implications of the era.

Harriet Tubman Project

Sponsor: Enoch Pratt Free Library

Funding: \$1,200

Contact: *Stephanie T. DeAbreu*

Harriet Tubman returned to life as she recounted her years as a slave on the Eastern Shore and the obstacles she overcame as she led 300 people to freedom on the Underground Railroad. Students from urban high schools attended the presentation which was accompanied by an exhibit of African-American memorabilia.

Enjoy Yesteryear — A Heritage Festival

Sponsor: GFWC Civic Club of Oakland, MD, Inc.

Funding: \$1,200

Contact: *Martha U. Jachowski*

Garrett County citizens explored local history and traditions through lectures about coal mining, early medicine, the Amish, the forming of Deep Creek Lake, and other topics.

Thoreau's Walking

Sponsor: Salisbury State University, University Galleries

Funding: \$1,083

Contact: *Kenneth A. Basile*

A photographic exhibit and slide/lecture presentation interpreted the works of Henry David Thoreau and examined the writer's influence on conservationists and social reformers.

The Humanities in Maryland: A Dialogue

Date: July 1994-June 1995

Sponsor: WJHU-FM

Funding: \$14,181 outright funds

Contact: *Dennis Kita, 410-516-9548*

Radio conversations in an inner city barbershop, Native American communities, and a women's prison will explore Maryland's diverse cultures and traditions. Eleven call-in broadcasts will also focus on current issues in the context of the *Constitution* and the *Bill of Rights* and on the African-American experience in the nineteenth century.

The Making of the Star-Spangled Banner

Date: Summer 1994

Sponsor: The Star-Spangled Banner Flag House Association, Inc.

Funding: \$4,630 outright funds, \$2,935 matching funds

Contact: *John Prentiss Browne, 410-837-1793*

Mary Pickersgill, who fashioned the flag that was the inspiration for the *Star Spangled Banner*, will come to life in a video about Baltimore and the War of 1812 that will be installed at Baltimore's Flag House.

The Life and Times of Hank Greenberg

Date: September 1994

Sponsor: The Ciesla Foundation, Inc.

Funding: \$4,000 outright funds, \$6,000 matching funds

Contact: *Aviva H. Kempner, 202-244-1347*

This documentary film will look at the life of America's first Jewish baseball star, Hank Greenberg, who was idolized by first and second generation Jewish immigrants for succeeding in mainstream America while maintaining his distinct cultural and religious identity during the troubled decades of the thirties and forties.

BLACKSOUTH: The Life & Lifework of Zora Neale Hurston

Date: September 1995
 Sponsor: The Florida Historical Society
 Funding: \$8,527 outright funds, \$2,430 matching funds
 Contact: Kristin Anderson, 813-289-8554

In 1917 Zora Neale Hurston quit her job as wardrobe girl for a traveling theatrical troupe and enrolled in night school classes at Baltimore's Morgan Academy. Hurston became the world's first black female anthropologist and one of America's first "magical realist" writers. Research on this remarkable woman's experience in Baltimore will contribute to a documentary on her life and work.

Wootten on Delmarva

Date: October 1994
 Sponsor: Research Center for Delmarva History and Culture
 Salisbury State University
 Funding: \$4,635 outright funds
 Contact: G. Ray Thompson, 410-543-6245

For over twenty years photojournalist Orlando Wootten captured life on the Eastern Shore — from oyster suppers and muskrat dinners to jousting contests. An exhibit will feature forty Wootten photographs; sixty photographs will be included in the exhibit catalog.

The Old Central School and African American Education in Calvert County

Date: October 1994
 Sponsor: Calvert County
 Funding: \$5,021 outright funds
 Contact: Julia A. King, 410-586-0050

The history of African-American education in Calvert County from the end of the Civil War to the Civil Rights movement will be the focus of an exhibit and brochure. The exhibit will travel to local schools and museums before settling in its permanent home at the historic Central School, the first multi-room school for African-American children in the county.

Traditions of Indian Music and Its Diaspora

Date: October – November 1994
 Sponsor: India School, Inc.
 Funding: \$7,585 outright funds
 Contact: Darshan Krishna, 301-654-6915

Lectures on the music of India will explore how classical Indian music evolved from different cultures, the relationship between Indian dance and poetry, the influence of Indian music on Western music, and Indian film music.

Generation to Generation, Sister to Sister

Date: December 1994 – January 1995
 Sponsor: YWCA of Greater Baltimore, Inc.
 Funding: \$7,870 outright funds
 Contact: Linda Behsudi, 410-685-1460

The historical role of the YWCA in responding to the changing needs of women is featured in a national exhibit to be displayed at the Baltimore Museum of Industry. Three forums will examine Baltimore's women steelworkers, women in the canning industry, and African-American women as social reformers.

The Exodus 1947 Project

Date: February 1995
 Sponsor: Cicada Filmmaker's Group, Inc.
 Funding: \$5,425 outright funds, \$4,436 matching funds
 Contact: Elizabeth Rodgers, 212-645-7386

A former Chesapeake Bay steamer, the *President Warfield*, was salvaged in 1946 by a Jewish-American organization to carry Holocaust survivors in an attempt to break through the British blockade of Palestine and establish a Jewish homeland. A documentary film will explore the events surrounding the ship's historic voyage and the struggle for Jewish statehood.



Looking Ahead:

Arts & Humanities Month – October 1994

Left sitting at the gate . . .

Last year's first ever Arts & Humanities Month generated over 550 print and broadcast media stories nationally. The President of the United States and each state in the union celebrated the event. Our Maryland partners, savvy arts organizations which are light years ahead of those of us in public humanities, presented a myriad of bold, noisy, and beautiful art events promoting Arts & Humanities Month. We were sort of left sitting at the gate. Perhaps this year we can create just a little commotion on behalf of the humanities. It's worth a try.

There's something in it for you.

Arts & Humanities Month is a project of the National Cultural Alliance, a coalition of fifty-two humanities and arts organizations, representing some 23,000 cultural groups nationwide. The upcoming October 1994 celebration can provide your humanities organization the opportunity to demonstrate the energy and conviction that characterize our cultural and intellectual efforts.

Arts & Humanities Month has four goals:

- To create a highly visible platform to showcase the humanities (and the arts)
- To provide a local, state, and national focus on the humanities (and the arts) in the media
- To encourage the active involvement of humanities (and arts) organizations nationally
- To provide an opportunity for leaders to declare their support for the humanities (and the arts)

Target audiences for October events should include the media (print and broadcast), the general public, our supporters, and business, civic, and governmental leaders, whose increased understanding and support for cultural and intellectual activities is absolutely essential to our mission.

We are counting on you!

Every organization receiving this magazine can play a role in achieving the goals of this national celebration. The benefits are many, and the cause is important. Here are some good reasons to present public humanities programs in Maryland during October:

- Special events will draw attention to your specific program goals.
- Elected officials are eager to issue proclamations honoring Arts & Humanities Month.
- Media attention to your events will draw new audiences for public humanities programs.

The Maryland Humanities Council has a few suggestions:

- Plan a public humanities event for October 1, 1994 which is kick off day for the celebration.
- Ask governmental and business leaders to attend your event and to support the humanities.
- Ask civic groups to focus their October meeting on the humanities. Ask to speak on the importance of the humanities to the community.
- Ask the Maryland Humanities Council for possible speakers (no grants required!) for October.

Call us if you can help promote the humanities in Maryland this October. We're a little slow, but we're trying to learn. Maybe someday we'll catch up with our sister arts organizations. Our hats are off to them.

Maryland's Best Kept Humanities Secrets

Sotterley Plantation

**Sotterley Road, Box 67
Hollywood, MD 20636
(301) 373-2280**

Hours: June – October, Tuesday – Sunday, 11 a.m. – 4 p.m.
Closed Mondays

November – May, by appointment only

Admission: \$5 adults, \$4 seniors, \$2 children ages 5 – 12

Sotterley Plantation was home to distinguished Maryland families for eight generations. Thomas Cornwallis originally owned the plantation and named it Resurrection Manor in 1659. The mansion house known as Sotterley was built in 1717. It remains as one of the few existing examples of post-in-ground colonial architecture in Maryland.

Upon Cornwallis' death, the house changed hands within the family with ownership by the Platers between 1729 and 1822. George Plater helped draft

Maryland's constitution and bill of rights and later became governor of the state between 1791–1792. The influence of Sotterley's design is reflected in the architecture of Mount Vernon, the Virginia home of Plater's close friend, George Washington.

Today, the house features furnishings appropriate to the times that various families lived within its walls. For example, the Briscoe room contains furniture dating from 1822 to 1920 when Dr. Walter Hanson Stone Briscoe and his wife Emeline occupied the mansion.

Sotterley Mansion is perhaps best known for its drawing room, which has been designated as one of the hundred most beautiful rooms in the United States. It features a mantel and alcoves hand-carved by indentured servant Richard Bolton. A Chippendale stairway was also crafted by Bolton shortly before the end of his servitude, when he went on to become an engineer and architect of much renown in Southern Maryland.

The plantation overlooks the Patuxent River; the state-owned Jefferson Patter-

son Park of Calvert County faces it on the opposite shore. During the eighteenth century Sotterley was a major port of entry into Southern Maryland, importing and exporting goods to and from Europe. Today's visitors can still visit the customs storage warehouse constructed in 1759.

A restored eighteenth-century corn crib houses an exhibit of eighteenth-, nineteenth-, and early twentieth-century tools and artifacts necessary to the self-sufficiency of a working tidewater plantation. Other outbuildings include an original slave cabin, the gatehouse, the smokehouse, and, of course, the necessary.

A visit to Sotterley also affords the opportunity to visit its gardens. There are separate sections for herbs, produce, fruit, and flowers. Summer displays feature irises and roses as well as the tall white yucca blossoms known as "Candles of the Lord."

For further information about Sotterley Plantation call (301) 373-2280.



Sotterley Plantation, overlooking the Patuxent River. Courtesy, Sotterley Plantation.

An Interview with Dr. Elizabeth Kryder-Reid

By Barbara Wells Sarudy



Dr. Elizabeth Kryder-Reid

In this issue of Maryland Humanities we feature Dr. Elizabeth Kryder-Reid. Dr. Kryder-Reid received her undergraduate degree from Harvard and her graduate degrees from Brown University in anthropology. She lives in Baltimore and works at the Center for Advanced Study in the Visual Arts at the National Gallery of Art on the mall in the District of Columbia. Her PhD. focused on the history and archaeology of the changing gardens at the home of Charles Carroll of Carrollton in Annapolis from the eighteenth century through the present.

What is your earliest memory of being interested in anthropology and archaeology?

In the eighth grade I took an advanced earth science class, where the teachers took us on a field trip every other weekend. It just about killed the teachers, but it got me interested in fossils. The whole idea of putting together the puzzle of the layers of the ground to interpret the past through the physical side of it intrigued me. Then I discovered that you could do that same sort of thing but ask questions about people instead of million-year-old bugs. I knew that would be too much fun not to do; so when I was looking around at colleges, I looked for archaeology programs which in this country are mainly in anthropology.

Did your family encourage you to go into archaeology?

My father was an academic, and in a somewhat roundabout way I discovered I had gone back to roots that I didn't know that I had. When I was at Brown I started looking for a masters project, and there was this collection of stuff that had been excavated and collected by a student in the early twentieth century that interested me. When I was telling my parents about it, my mother said, "Oh, your grandmother knew that person, and she even went out to the excavation site."

When you study anthropology, what do you study? How does it fit into the humanities?

Humankind is its subject. Cultural anthropologists study living peoples, and archaeologists study people through their material remains. Archaeologists used to study just past peoples, but now there is garbage archaeology and all sorts of other new things. Archaeology is partly the method of using physical evidence to understand peoples, whether they are a continuing society or a dead society.

The study of archaeology is within anthropology and not a separate discipline, because it takes as its premise the anthropological idea of human culture and of society, of social bonds, and symbolical ways of thinking. Even though you have the physical stuff, even the garbage, you are trying to understand people's ideas, their beliefs, and their relations with each other.

Aren't archaeology and anthropology a cross between science and the humanities?

As an archaeologist, you are using scientific methods but asking very humanistic questions. So you're counting up your pottery shards, but you're asking, "What kind of things were

people buying, why were they buying them, what were they trying to say about themselves to those around them, what were they using them for?" The methods, the techniques of archaeology, all the mapping, the measuring, the excavating, the quantified end of research is really all towards these humanistic goals.

Can you get rich being an archaeologist?

I don't know of anybody who has gone into it for the money. I think a lot of people do it because they love doing the archaeology field work. In the field experience there's a kind of comradery. It's a little bit like summer camp and a little bit like working in your garden. It's also like a treasure hunt or a good detective story. There is a certain romance to it. It is definitely physical labor, and people who really enjoy getting out there and working, sweating in the sun—there's that as well.

And now you work in an air-conditioned building year round bringing the ideas of archaeologists, art historians, and historians to bear on a single topic, garden history. Is that just as exciting?

It is. When I look at a garden space as an anthropologist, my first thought is of the people who were in it and what did it mean to them? Because I tend to think in terms of class organization, power relations, I think about what were they trying to get by making this, who were they doing it for, and whose labor was involved? For me a garden is a space people inhabit, and for an art historian, a garden is a space created by artists or designers. The art historian sees it more as an aesthetic space, a built object — like a building. And the historian brings a broad context of things to understanding these garden spaces as they relate to economic, social, and political groups. And that is exciting.

Both your father and your husband are Episcopal priests. Sometimes when people question me about what it is I am doing, they say, "I do not believe in humanism." (They are talking about secular humanism, the belief that the human is the center of everything that is going on.) Has studying the humanities in any way affected your religious beliefs?

That is a big question. Studying anthropology and archaeology certainly gave me a critical perspective that I didn't necessarily have before. In school, you can't help but read a social functionalist who says religion is the opiate of the masses and not question whether religion is a construct of humanism or the idea of God. I have come to a point where I can see how religion does serve a social function, and yet that doesn't necessarily contradict a profound belief in a power greater than ourselves. It is not mutually exclusive to say that religion does help hold a society together, and yet God does exist as well.

You are a new mother. Have the humanities helped you deal with this changing role in your life?

Well at this early stage I often think about my anthropological background in linguistics. It has been fascinating watching this little person who came out as this seemingly totally biological creature start to develop as a human being. I can actually watch her develop symbolic thinking and see sounds become associated with objects. When she actually associated the word "ma" with me, it was amazing.

Giving birth often reminds us of our own mortality. Has studying the humanities given you any kind of perspective on death and dying?

Somehow archaeology has given me an affirming sense of the continuity of being part of the stream of time and the knowledge that my own mortality is short within that. I feel this sort of connection with the past. And that's reassuring.

... give her the fruit of her hands; and let her own works praise her in the gates.

Proverbs

Join us when Maryland Humanities looks at Baltimore Album Quilts and the 19th-century women who made them in our next issue, "Lavish Legacies"



Remarkable Gifts

Our decision, a little over a year ago, to publish this magazine every other month has brought us remarkable gifts.

One gift has been meeting and working with Maryland's vast humanities resources, its people.

Scholars freely share human adventures with us as they write our essays. They allow us to delve into their most private thoughts and dreams in our interviews.

Readers eagerly lend us their ideas and luminous insights. They take the edge off our fears and allow us to come to know one another through our veils of differences.

Your remarkable gifts to us result in our gift to you, this magazine.

Maryland

HUMANITIES

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Maryland

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HUMANITIES



Lavish Legacies

To Our Readers

In Baltimore, the Maryland Historical Society's current exhibit, *Lavish Legacies: Baltimore Album Quilts, 1845-1855* inspires this issue of *Maryland Humanities*.

Decorative arts and material culture historians talk about "reading an object." This method of study is particularly fruitful in the study of mid-nineteenth century Baltimore album quilts. The quilts' fabrics reflect the economic networks of Baltimore as a major port and burgeoning center for American textile production. The quilts' designs refer to current events, politics, religious issues, temperance, the intellectual and artistic climate, popular social organizations and movements, common occupations, fashion and taste. The quilts' inscriptions mirror popular music and literature. Coupled with the primary sources of the period, the hundreds of inscribed names allow us to know the people associated with these quilts — their age and their familial, neighborhood, organizational, religious, economic, and educational associations.

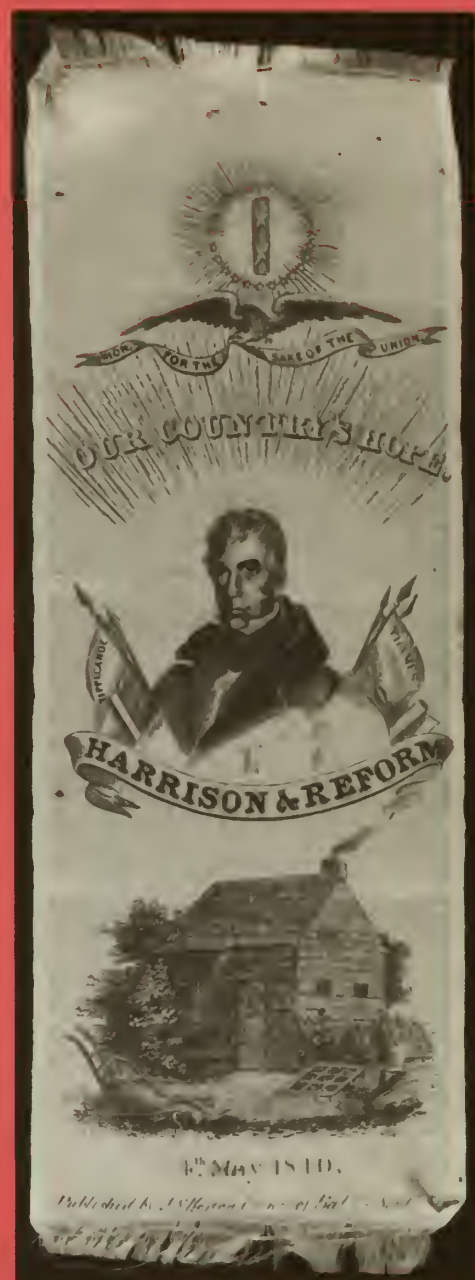
Lavish Legacies represents the fruits of many labors, past and present. The exhibit, continuing through November 27, 1995, is funded by the National Endowment for the Arts, T. Rowe Price Associates Foundation's Publication Fund, Annapolis Quilt Guild, Baltimore Applique Society, Baltimore Heritage Quilt Guild, Eternal Quilters, Inc. Warm Products, C & T Publishing, That Patchwork Place, J. Dashew, Inc., P & B Textiles, Inc., and All American Crafts.

This issue of *Maryland Humanities* is the work of the Maryland Historical Society's curator, Jennifer F. Goldsborough, who was the guiding force for the research and exhibit, and our guest editor, Barbara K. Weeks, who delved into the lives of the nineteenth-century quilters who produced these lavish legacies.



*The Maryland Humanities Council
welcomes Dennis Fiori, the new Director
of the Maryland Historical Society.
We look for exciting changes at the
historical society in the coming months.*

Editor's Note: All photographs of Baltimore album quilts and their design sources featured in this issue are courtesy of Jeff Goldman, Maryland Historical Society.



On the cover:

One of the most curious designs appearing on Baltimore album quilts is the log cabin and cider barrel motif which was used in the 1840 William Henry Harrison/John Tyler political campaign. Originally conceived by Harrison's opponents as a slur on his background, the design was quickly adopted by Harrison who turned his common beginnings to political advantage as shown on this Whig Campaign Ribbon from 1840. Baltimore-made glass tumblers and other local products also were decorated with the log cabin motif, but it is curious that it continued to be used on elaborately appliqued quilts almost ten years after Harrison's death. Perhaps it was intended simply to indicate Whig Party affiliation.

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Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
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Maryland

HUMANITIES

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Baltimore's Album Quilts:

Lessons in History

By Jennifer F. Goldsborough

Nineteenth-century American quilts are known worldwide for their inventiveness and beauty. Most highly regarded of all are the exquisite album quilts made in Baltimore, Maryland, between about 1845 and 1855.

A number of clearly identifiable influences came together shortly before 1850 to create the Baltimore album quilt style. Visually, the quilts are outgrowths of two existing styles. The first, English *broderie perse* appliquéd chintz medallion quilts, were especially popular among the

Anglo-American gentry in the southern United States during the first half of the nineteenth century. The second featured geometric "cut paper" patterns of red and green organized in repetitive squares, a style that spread outward from the German-settled areas of the mid-Atlantic during the 1840s.

The greater availability of fabrics and factory-spun thread helped change quilting from an elite craft to an expressive art form practiced by much of the female population. Living in a

port city with its own burgeoning textile industry, Baltimore women could purchase fabrics in greater quantity, variety, and at lower prices than quiltmakers in almost any other section of the United States.

Merchants imported thousands of yards of fine fabrics annually to augment thousands more yards of plain and printed cotton produced by local companies such as the Rockland Print Works, the Warren Manufacturing Company, and Savage Mill. Baltimore album quilts — some containing as many as sixty different fabrics — are tangible celebrations of an abundant and inspiring supply of fabric.

As a major urban center, Baltimore had a large number of women with sufficient education in design and fine needle skills, leisure time, disposable income, and opportunity to congregate and interact in order to develop a unique and luxurious art form. The seamstresses ranged widely in age from their teens to the sixties and seventies, with the largest group falling between twenty-one and thirty-five years.

These women were neither rich nor poor. Their socioeconomic status is indicated by the churches they attended — Methodist, German Reformed (Lutheran), Baptist, and occasionally Roman Catholic. But rarely were they Episcopal, the established Anglican Church of the colonial gentry, or Presbyterian, the denomination of the Scots-Irish merchant princes. Nor were they Jewish, despite Baltimore's large and influential population of German Jews.

Determining the exact identity of the women who created these works of art is not an easy task. Most names on any given quilt were penned by a trained calligrapher; in fact, almost 80 percent of the inked names on Baltimore album quilts appear to have been



written by the same individual. These rather formal inscriptions indicate that many album quilts were presentation pieces. But the lack of individually inscribed signatures, and the occasional male name, leave in question what the names represent — the recipient of a square or the whole quilt? The person who sewed the square? Someone who subscribed money toward making the quilt? Or simply a friend or relative of the maker or recipient who wished to be remembered? Some quilts were made by groups, others by only one person.

During the last few years, hundreds of names from Baltimore album quilts have been cataloged and researched. It is possible to trace the relationships among the people named on most quilts through genealogical and census records, city directories, church records or other sources. Almost always, they can be shown to have been relatives, neighbors, members of the same church, or to have had male relatives belonging to the same men's organizations.

During the course of our research, more than three hundred surviving Baltimore album quilts were located. Their pictures were compared when the quilts themselves could not be examined. From this large sample it was possible to discern the distinctive work of at least three highly talented major designers. Some quilts were completely designed by one person; others combined squares patterned by specific designers with squares designed by the woman who sewed them. The stitching may differ on squares designed by the same person, substantiating the belief that some designers distributed their work in an unfinished "kit" form.

We can only imagine how little visual stimulation was available to the nineteenth-century woman. Not only were there no movies, televisions, or



The English Staffordshire plate above provided the design source for an album quilt square depicting the Baltimore Battle Monument below.



VCRs, there were no color-illustrated books, magazines, or newspapers. Inspiration came from the daily world of these women, and certain designs can be traced to common objects available in most urban homes.

One of the most important influences was the vast quantity of English Staffordshire transfer-printed dishes imported through the port of Baltimore. Inexpensive and readily

available, these wares typically depicted some sort of scene surrounded by a large-scale floral or swag border — the same design composition that dominates album quilt squares and borders. Dishes depicting the Baltimore Battle Monument, the Baltimore Merchants Exchange, and other local landmarks were produced in England specifically for the American market. The designs may have been used as patterns for quilt squares more often than the actual structures themselves, since it would have been questionable for young women of the time to sit on the street or docks sketching buildings and ships from life.

Many Baltimore album quilts crafted during the Mexican War demonstrate a high level of awareness in current events and the major issues of the day. Mexican War related quilt designs include the five-pointed "lone star"; monuments to Maryland military heroes such as Maj. Samuel Ringgold and Col. William Watson; uniformed foot soldiers and cavalrymen; and patriotic flags, shields, and eagles.

Quilters also found design inspirations from various men's organizations, since women's social contacts were generally limited to family, neighbors, and fellow church members. Freemasonry, all the rage in the late eighteenth and early nineteenth centuries, was viewed as an alternative religion as well as an excuse for a men's night out. Masonic emblems such as the pyramid and all-seeing-eye became ensconced in American iconography on money, public buildings, and, of course, quilts.

Among the most readily identifiable symbols on Baltimore album quilts are those of the Independent Order of Odd-Fellows. This workingmen's benevolent society was brought from England to the United States in 1819. By 1850 there were probably more



The seal (left) from an 1847 temperance society certificate features a fountain of pure water and could have been a design source for the symbolic square from a Baltimore album quilt (right).

Odd-Fellows in Maryland than Masons. Masonic and Odd-Fellows emblems share similarities such as the beehive as a symbol of industriousness, but the three-link chain and heart-in-hand are specific to the Odd-Fellows. Records indicate that the female Rebekah Degree of the Odd-Fellows was not established in Baltimore until late in the century, so women quilting around 1850 probably were exposed to the order's motifs through imported English ceramics and local membership certificates and badges.

Temperance societies were popular organizations and found their way into Baltimore album quilt designs as fountains of pure water. At least six agricultural societies were active in Maryland during the 1840s and 1850s, and a plow, hoe, and spade motif

surrounded by formal bunches of root vegetables appears on several album quilts.

Baskets of flowers on Baltimore album quilts are remarkably similar to those on a wide variety of contemporary fine and decorative arts ranging from stamped ornaments on silver spoons to printed patterns of imported chintz furnishing cloth to 1830s samplers and watercolor album pages.

Many have speculated about the possible sentimental meanings of varieties of flowers or even the colors used in Baltimore album quilts. The 1840s and 1850s were an age of heightened sentiment, and publishers marketed dozens of pretty gift books relating the "language of flowers" during this era. Each author interpreted flowers and colors differently, and any symbolic floral meanings

included in the album quilts seems to have been personal rather than part of a generally accepted code. A red rose may have been used because it symbolized a certain thing to one woman, and a similar rose may appear on another quilt for a completely different reason. Sometimes red roses were just a good way to show off the availability and joy of Turkey red cloth!

Many of the inscriptions on the quilts are Bible verses which were well known during the Victorian age of faith. The final chapter of the Book of Proverbs describing the characteristics of a virtuous woman was especially popular, and the last verse, "Give her of the fruits of her hands and let her works praise her in the gates" appears twice on one wedding quilt. Other inscriptions are verses from hymns, songs, poems, or original composi-

tions. Many of them are the sort of friendship verses that appeared on samplers and in the pages of schoolgirl albums. Some may still be heard among little girls skipping rope or found in school yearbooks and autograph albums.

Period newspapers, the published records of the Maryland Institute fairs, and private manuscripts indicate that many Baltimore album quilts were publicly exhibited in competition and as works of artistic expression at a time when women were discouraged from professionally practicing visual or literary arts. These Baltimore women of 150 years ago were fully aware that they were engaged in a highly creative process and that their products were worthy of special recognition and respect. There was nothing accidental about the creation of Baltimore album quilts and nothing naive about their makers. Unlike most other quilts, they did not have to wait until the second half of the twentieth century to be considered true works of art.

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Flora's Dictionary may have been the inspiration for hundreds of flowers appliquéd onto Baltimore album quilts.

WHAT is a Baltimore Album Quilt?



Album quilts developed during the 1840s. They shared the same basic concept as the album books young women used to collect verses, drawings, watercolor sketches, pressed flowers, and signatures from their friends. The quilt squares were usually all the same size with designs made of pieced appliqué work. The squares were laid out as though the pages of an album book had been taken apart and lined up in rows. This style reached its zenith in Baltimore between about 1846 and 1854.

The appliqué squares of Baltimore album quilts featured two types of designs. The first used intricate and symmetrical “snowflake” patterns made with folded, cut paper. The other featured realistic depictions of wreaths, baskets of flowers, local landmarks, ships, people, and symbols of organizations. As extraordinary works of textile art, Baltimore album quilts rank with the marvelous unicorn tapestries of medieval Europe. As windows into middle-class Maryland life around 1850 they are unparalleled.

WHY Were Baltimore Album Quilts Made?

Newspapers and published reports of the Maryland Institute fairs record Baltimore album quilts deliberately exhibited in private homes, public buildings, and displayed in competition at expositions.

Some quilts were made as gifts to mark major life events. A large number were made for presentation to church ministers moving on to new assignments or going west as missionaries. “Freedom quilts” were created to celebrate the time a young man became free of his apprenticeship and was considered an adult. Surprisingly few album quilts can be documented to the time of a marriage, but several honored important wedding anniversaries. None seems to have been made for an infant or young child.

—Jennifer F. Goldsborough



The Designers

Some Baltimore album quilts were designed by a number of different women; often their names are inscribed on the quilts. But many quilt squares reveal the artistic efforts of just a few designers – women who may or may not also have stitched the quilts. The work of three particularly important designers has been identified.

Designer I used a pastel palette, creating elaborately layered flowers from irregular and paisley-shaped pieces of fabric to imitate floral chintz. Her three-dimensional design work is the most sophisticated and detailed, featuring large baskets of flowers, local landmarks, ships, and people. Designer I quilt squares have inked, rather than embroidered, details. She was probably a Bavarian immigrant named Mary Heidenroder, who married Philip Simon, a German-American carpet weaver, shortly after her 1844 arrival to Baltimore. Creating album quilt square “kits” would have been one way Mary could have supplemented the family income while tending her small children. Her name was fortuitously discovered in the February 1, 1850, entry to Hannah Mary Trimble’s diary:

... afternoon, Aunt S. & myself went to Mrs. Williams in Exeter St. to see a quilt which was being exhibited and intended for Dr. Mackenzie as a tribute of gratitude for his father’s services. I could not imagine any thing of the kind more perfect – it was surpassingly beautiful. The star spangled banner & holy bible – an eagle with flowers issuing out of the Liberty cap formed the center. Around it were 4 cornicopeas [sic] baskets of flowers, a great variety of wreaths &c &c &c ... went to Mrs. Sliver’s in Constitution St. and saw some very beautiful quilts, one of which was a decidedly superior one similar to Mrs. Williams ... the center was formed of a basket of flowers, a bible, bunches of different kinds of baskets well filled with buds & blossoms, wreaths, etc. and bound with figured scarlet chintz.

Designer II’s quilts are large and red and green, employing heavy additional stuffing, rucking, and silk embroidered petal highlights to create three-dimensional images. Designer II may have been the earliest designer; many of her quilts date to the time of the Mexican War.

Designer III (overleaf) loved animals and often depicted deer and horses as well as more unusual animals on her quilt squares. Her flowers replicate the stylized, exotic oriental flowers found on eighteenth-century Indian chintz, palampores, and Chinese textiles. They also bear a resemblance to the earlier crewel embroidery inspired by those fabrics. Designer III’s quilts often have heavy wool embroidery.

– Jennifer F. Goldsborough



Above: The sophisticated needlework of Designer I created this courtship scene surrounded by a wreath of three-dimensional flowers.

Below: Designer II’s square also features flowers, this time arranged in an intricately embroidered vase.





Designer III's love of animals is readily apparent in the squares of this Baltimore album quilt. Deer, horses, birds, bugs, and even an elephant decorate the quilt, which also features the exotic oriental flowers preferred by this designer. It is her curious creatures that cavort around the log cabin square featured on our cover.

The Women . . . Then —

What do Baltimore album quilts tell us about the women who made them? Evidence provided by these quilts contradicts some of the popular myths about the lives of Victorian women.

Most surviving album quilts have never been washed and show no damage from wear. This tells us that the quilts were not meant to be used as bedding, but were made as extravagant gifts and treasured examples of self-expression.

The quilts were made of new and expensive fabrics rather than from scraps or used materials. Many of the fabrics would have been extremely costly even when used sparingly. Their use indicates that the women involved in making album quilts had considerable money at their disposal to spend on non-essentials.

The large number of fine Baltimore album quilts — each representing thousands of hours of work — indicate that their middle-class seamstresses also had substantial leisure time to devote to artistic and luxurious pursuits. The dates appearing on Baltimore album quilts, along with Maryland Institute Fair and other records, indicate that this style of appliqué quiltmaking was a brief fad which occurred within a constricted time frame.

The patriotic, political, and other current events depicted on album quilts reveal that the women of Baltimore were not shy, retiring females obsessed with their domestic affairs, but were aware and even opinionated citizens despite their lack of civil rights.

The women who pieced these quilts had lives more similar to our own than to those of their sisters and cousins who lived in more rural areas or the women who participated in the great westward expansion.

— Jennifer F. Goldsborough



Above: This picture block displays a patriotic theme, as do three of the squares in the quilt shown on the following page.

Below: Baskets of flowers were popular with nineteenth-century quilters, this one probably copied from a pattern. An almost identical pattern appears in the quilt on the following page.



— and Now

In the twentieth century, Baltimore's women are once again piecing together album quilts. In the early 1990s Mimi Dietrich spearheaded a revival of this long-abandoned technique in her weekly quilting classes in Catonsville. In 1993, she was invited to a special showing of the album quilts under consideration for the *Lavish Legacies* exhibit accompanied by

quilting colleagues Toni Carr and Jan Carlson. The women came away determined to help the museum preserve its quilted treasures as well as to preserve the art of album quilt making.

From the inspiration of the three "founding mothers" the Baltimore Applique Society was born and today its members number over two hundred. The group meets at 7:00 p.m. on the third Wednesday each month at the Howard County Council for the Arts. Members enjoy lectures on quilting techniques and have the opportunity to show what they are working on. Although the organization is based in Maryland, it boasts a nationwide membership, with members sharing patterns or exchanging individual quilt blocks.

A number of members have completed their own album quilts, quite an accomplishment since each quilt represents between 1,500 and 2,500 hours of handwork. Sometimes a group quilt is constructed as a fundraiser to help preserve this lost art form. The City Springs Commemorative Quilt on display at the Maryland Historical Society will be raffled to raise money to preserve the museum's Baltimore album quilt collection. Although it is hard to put a price on a work hand-pieced by seventy-four club members, the official appraiser has set its value at \$20,000!

While some of today's quilters use the familiar patterns seen in eighteenth-century album quilts, many create original designs symbolic of their own lifestyles. The 1840s woman depicted occupations or animals in her picture blocks; the 1990s quilter might show her family members or scenes from a memorable vacation. The traditional colors of green and red continue to enjoy popularity with modern quilters, but the entire spectrum of the rainbow can be found as well.

Membership in the Baltimore Applique Society is \$15 per year. For further information write to the society in care of the Howard County Commission for the Arts, 8510 High Ridge Road, Ellicott City, MD 21243.

Who can find a virtuous woman? . . . She seeketh wool, and flax, and worketh willingly with her hands . . . give her the fruit of her hands; and let her own works praise her in the gates.

Proverbs



This detailed quilt displays the wide array of designs used in Baltimore album quilts. Elaborate floral baskets and wreaths are featured, as well as picture blocks representing occupations and patriotic themes.

Needles and Pins and the Cult of True Womanhood

By Barbara K. Weeks



Auguste Edouart created this silhouette of Baltimorean Mary Griswold Mayer at the piano forte around 1840. Her husband, Brantz, lectured in his hometown and in New Orleans about this thoughts on the appropriate role for the nineteenth-century woman.

Who were the women who created Baltimore Album Quilts? To find out we read primarily in diaries, albums, and letters of Baltimore women from the 1840s and 1850s housed in the manuscripts division of the Maryland Historical Society. In general, the diarists were middle-class white residents of Baltimore or the surrounding counties. Newspapers, ladies' magazines, cookbooks, conduct books, and public health reports augmented our understanding of the urban, antebellum woman.

Our research contradicts notions that women's lives in the nineteenth century were more genteel and free of stress than our lives today. In fact, the diaries and letters show a life that was far more challenging — physically and emotionally — than we generally recognize.

Womanhood had been redefined in America by 1830. During the eighteenth century, when most of the country operated as an agrarian

culture, families usually worked as a single economic unit in which each member's function overlapped with those of others. But by 1830, industrialization in cities like Baltimore resulted in changes for women by expanding their choices in some fields and reducing opportunities in others. For example, much spinning, weaving, sewing, and food processing, all previously done in the home, moved into factories in urban settings.

As mid-Atlantic cities became wealthier, living standards rose, and some women became the inhabitants of a social, rather than an economic, environment. Their pursuits became ornamental, proof that they could live leisurely and unproductive lives. At the same time, men began building bridges, roads, and structures for an expanding city while creating a new commercial culture based on wage earning. This new social pattern separated men's and women's spheres more distinctly than during the colonial era.

The result of the abrupt economic and social changes of the early nineteenth century — including a rapidly growing immigrant population — was the loss of cherished traditional religious and social values not conducive to forging an economic empire. Both men and women sensed an upheaval in their lives that required a balancing force. Men designated women the source of that needed stability; now women were to uphold the values of both the young republic and of polite society as well.

The *True Woman* preserved family values within her home, which was her sphere, while man distinguished himself in the public world of business or politics. The term *Cult of True Womanhood* appeared so widely in contemporary magazines, novels, newspapers



The Seamstresses with a Grover, Baker & Co. Sewing Machine. Ninth plate ambrotype. Photo courtesy the Ross J. Kelbaugh Collection.

and religious writing, as well as in public speeches, that every woman understood its meaning. She was judged by others — and judged herself — on the basis of four qualities: purity, piety, domesticity, and submission.

Men often extolled the principles of True Womanhood. Maryland diarist Virginia Wilson reported hearing a Brantz Meyer speech entitled *The Women of the 19th Century*. An article in the *Baltimore American and Daily Advertiser* (August 30, 1826) asked “Why is it that woman is more pious in her behavior and actions than the sex who arrogate to themselves the title of lord and master?” The writer concluded that the answer lay in the female heart.

Yet, a great many of these messages came not from men but from other women. Barbara Welter noted in “The Cult of True Womanhood: 1820–1860” (*American Quarterly*, summer 1966) that an 1831 conduct book written by a woman advised that “the

vestal flames of piety lighted up by Heaven in the breast of women would throw its beams into the naughty world of men.”



The Housekeeper. Ninth plate ambrotype. Photo courtesy the Ross J. Kelbaugh Collection.

Mrs. A. J. Graves set her readers straight regarding a woman’s role outside the home with her 1842 missive, *Woman in America, Being an Examination into the Moral and Intellectual Condition of American Female Society*. She wrote:

Let man go forth into the world’s arena, there achieve his triumphs, and with proud satisfaction receive his well-earned meed of fame; but what is there in fame to satisfy the heart of woman? Her social position forbids the love of glory and she stands not in need of it. It belongs to her to labor for good in her appropriate sphere for the sake of the good itself, seeking for no higher earthly reward than an approving conscience, and shrinking from applause as derogatory to the true dignity of her sex, and painful to her feelings as a woman.

If most women understood that their sphere was restricted to the home and family where they had full responsibility for all domestic and child care duties and were expected to be satisfied with self-sacrifice and service to others, a limited number of 1840s women recognized that such a life was not for them. Some Baltimore women chose a career which could not have been realized within the bonds of marriage: portrait painter, Sarah Miriam Peale; military strategist and political propagandist, Anna Ella Carroll; and scientist, educator and author, Almira Hart Lincoln Phelps.

The typical married antebellum Baltimore woman found her day filled with domestic responsibilities regardless of whether or not she could delegate chores to household servants. Nearly every diarist recorded sewing something every day. Even those women who purchased their own



F. L. Stuber recorded the domestic lot of nineteenth-century women young and old in his ca. 1870 stereograph series entitled "Genus of American Life." Mother and daughter (left) dust – books in hand – the interior of their home and (above) venture outside to wash the laundry. Photos courtesy of the Library of Congress.

clothing from a dressmaker did constant mending, stitching children's and servants' clothing, sewing men's shirts and constructing their own "home dresses" – petticoats, nightgowns, and chemises. Every stitch was done by hand since sewing machines, first advertised about 1855, were not widely available. Indeed, sewing was a chore never completed.

In her November 8, 1858, letter to Mary Sipp, Jennie Quigg noted, "My hands can never be idle now without neglecting something. My sewing has accumulated so this fall. The sewing for half a dozen persons is quite a

different matter from the little I used to do even for myself. I have worked night and day lately trying to get it done."

Susanna Warfield penned in her diary: "Kate made me a new nightgown. I hemstitched the collar and put linen wristbands on it. I cut out 6 muslin shimeese for myself and one nightgown out of the muslin that came from Philadelphia."

Sewing was not the only chore that kept women busy at home. Recipe books from the period included a vast number of strategies for accomplishing domestic tasks, many of which the

twentieth-century woman has never considered. In addition to food preparation and preserving, the reader could learn how to keep eggs fresh until Christmas, preserve cream for a sea voyage, dye yarn and fabric, and prepare a red pepper and vinegar solution to remove bugs from beds.

Godey's Magazine and Lady's Book quoted Goethe to provide confirmation that exemplary housekeeping "spread harmony, love and peace throughout the [family] circle, and made her husband whom she love[d] a happy prince over the happiest domain." But a woman's most

*Man for the field and woman for the hearth;
 Man for the sword and for the needle she;
 Man with the head and woman with the heart;
 Man to command and woman to obey;*

Alfred, Lord Tennyson

important responsibility was considered to be childrearing. She raised her daughters in her image — dutiful wives for future husbands — while raising her sons to be patriots, successful in the public arena. To clarify the importance of a mother in her child's education, Edward A. McNally wrote in 1819:

If a child have a negligent ignorant father, but an enlightened mother, he is still safe, but if he have an ignorant, imprudent mother, be the father ever so well informed, he is in danger of being cut off for ever from the paths of rectitude and esteem, if continued under her management. (The Importance of Education, Particularly to Females)

Nineteenth-century women also lived with daily challenges to health and hygiene. In 1850 Baltimore, hogs roamed the many unpaved streets, adding to the filth. Without sewers or a sanitary public supply, water came from dangerously tainted wells. Slaughter houses were not supervised. These and other circumstances resulted in a staggering death rate for women and children. At mid-century, one-fourth of the deaths in the city were children under a year old who died primarily from cholera and scarlet fever. The second largest death rate was among women in their twenties, thirties, and forties. The overwhelming majority died from consumption, but childbirth frequently proved fatal.

Because a young woman may have watched one of her contemporaries die, or nursed a younger sister or brother who died, or even lost a child of her own, she knew her expectations must be limited. In July, 1850, diarist

Virginia Wilson wrote as she anticipated the birth of her child: "I cannot help feeling how uncertain is my life. Oh that I may be prepared for either life or death."

Religious faith allowed women to explain the loss of friends and family members by the knowledge that God had taken the deceased to a better place, free of the troubles abundant here on earth. When the departed was young, some expressed a contentment that the child had escaped from this world as an innocent, before he had been corrupted by life. Diarist Hannah Mary Trimble wrote on January 5, 1850, "Would I too have passed away in my young sinless years ere the flowers of hope had withered."

Religion helped the nineteenth-century woman deal with grief, and it also provided one acceptable source for social exchange. Church attendance on Sunday morning and evening as well as mid-week was routine except in very bad weather. Women, rather than men, filled most of the pews to listen to preachers advise that religion had been given to women as a gift.

Women used their considerable organizational skills to establish Sunday schools, mission societies, and various philanthropic groups. Diarists spoke of forming a maternal association, being elected an officer of the Ladies Mission Society or a manager of the Home of the Friendless, visiting the orphan asylum or Aged Women's Home, attending a meeting of the ragged school, teaching a Sunday School class, or forming a sewing circle or reading circle. Clearly, some women found ways to escape the confines of their homes, but their outlets generally conformed with the concept of the True Woman.

Editor's Note: Special thanks to Ross J. Kelbaugh who provided two of the photographs for this article. His publications include Introduction to Civil War Photography and the Directory of Maryland Photographers, 1839-1900. A teacher of American history at Catonsville High School, Mr. Kelbaugh collects nineteenth-century photography with a particular focus on early Maryland images.

Barbara K. Weeks is the research associate at the Maryland Historical Society. As part of the Baltimore Album Quilt study, she read numerous diaries, letters, and other period literature to create a picture of the 1850s middle-class Baltimore woman. In addition, she researched all the names which appear on the society's album quilts, creating the first computer database on biographical information for those people associated with the quilts.



German Immigration to Nineteenth-Century Baltimore

By D. Randall Beirne



Immigrants posing with their valises circa 1870. Courtesy the Maryland Historical Society.

During the middle of the nineteenth century, while Baltimore's women lovingly pieced together album quilts, the city experienced an explosion in the population of German immigrant families. Prior to 1920 over 50 percent of Baltimore's foreign-born citizens were German. Two of the largest periods of immigration were 1830–1860 and 1880–1890. Not surprisingly, German immigration slowed between 1861–1865 during America's Civil War.

Almost up until the present time, Baltimore has been second to New York as the most important port of arrival on the Atlantic coast for European immigrants. According to

federal immigration records, 168,966 Germans migrated through Baltimore between 1833 and 1860. The city was favored because of its close relation with Bremen's (Germany) tobacco trade. Bremen was the largest tobacco import center in Europe, and Baltimore was America's largest exporter, so ships were kept busy carrying tobacco to Bremen and returning with immigrants to Baltimore.

The migration of Germans between 1830 and 1860 largely consisted of families of merchants, tradesmen, and professionals who came to Baltimore to enjoy economic freedom. The Germans who had arrived in Baltimore

during the period following the American Revolution often brought with them many needed vocational and technical skills. After 1830 a large number of arrivals included physicians, teachers, and lawyers. Among them was Albert Schumacher, whose father served on the Bremen city council. Schumacher became director of the Baltimore Chamber of Commerce and a member of the board of the Baltimore and Ohio Railroad.

Also included in this movement from Europe to America were a number of distinguished German Jews. The first Hutzlers arrived from Bavaria in the 1850s and started a small clothing shop. The sons and grandsons enlarged the family business, and by 1950 the company had become the leading department store in the city.

In addition to the Hutzler family, many other Germans immigrants distinguished themselves in business and industry. William Knabe was nationally known for pianos, August Hoen for lithographs, Gustav Dohme for drugs, and Wendel Bollman for iron truss bridges. George William Gail became a leader in the tobacco trade with Germany.

While most German immigrants came to the United States to seek economic opportunities, some came to Baltimore to escape turmoil in Europe. The Revolution of 1848 swept over the German states and forced many to leave. In 1848 Frederick Knapp of Wurtemberg, a professor who sided with the revolutionaries, was charged with treason and sentenced to exile in a rural village. When the opportunity arose, he slipped off to Bremen and took a boat to Baltimore, where in



Albert Schmacher (left) and William Knabe (right) from Brantz Mayer's Baltimore, Past and Present.



The 1866 lithograph (below) shows the Concordia Hall and the Concordia Opera House as they looked shortly after completion. The buildings, located at the southwest corner of Eutaw and German (now Redwood) streets, were built for the Concordia Society's presentation of plays and operas. The Concordia also housed meeting rooms, a bowling saloon, and a wine cellar.

1853 he opened the Knapp School. Over the next thirty years he taught many Baltimoreans, including H. L. Mencken.

The influx of Germans after 1830 brought many changes to Baltimore. The Industrial Revolution made techni-

cal skills a necessity, and education could no longer be restricted to the rich. For German immigrants a first priority was learning English. Through the leadership of Pastor Heinrich Scheib, the Zion Lutheran Church established one of the first non-sectarian schools in the state in 1836.

By 1860 the school enrollment reached 418 students. Scheib's influence was dramatic, and by 1850 there were at least ten other German-American schools.

The city's foreign-born citizens became leaders not only in education but also in forming labor unions. German-American banks and newspapers flourished as new communities grew throughout the city. At least twenty-five German newspapers appeared in Baltimore between 1820 and 1860.

Germans also became leaders in Baltimore's religious life. The dominant German churches were Lutheran and Roman Catholic. In 1840 the Redemptorist Order of the Catholic Church came to Baltimore and soon established four parishes and parochial schools. Another religion growing in Baltimore at this time was Judaism. The Baltimore Hebrew Congregation was chartered in 1830, followed by Har Sinai in 1842 and Oheb Shalom in 1853.

The Germans also enjoyed congregating in clubs. One of the first, the Germania Club, was founded in 1840 by a group of businessmen. Intellectual Germans founded the Concordia Club in 1847 for those interested in literature, science and politics. In 1836 the first singing society, the Liederkrantz, was founded. By the 1850s three other German singing societies had joined it.



Neuere Ansicht des Concordia-Hauses in Baltimore.



The graduating class of Lutherville Female Seminary, 1859. Photograph courtesy Mary Ellen Hayward.

The largest of the German clubs was the Turnverein. It followed the concepts of Frederick Jahn, a Prussian who stressed a strong mind and a strong body. Founded in 1849, the Baltimore Turnverein stressed gymnastics. In Germany Jahn's movement had strong liberal tendencies and these accompanied the immigrants to Baltimore. Of all the German societies, only this one became politically active. At one point, its members became ardent supporters of Abraham Lincoln.

German settlements spread toward the northeast and southwest along Belair and Frederick roads. Several *schuetzen* parks (parks with shooting ranges)

developed in these areas. Germans also established beer gardens throughout the city. They became involved in a number of political rows with the teetotaling Methodists — and even with members of the stricter, early German churches such as the German United Brethren — by opposing the temperance movement and Sunday laws.

From the Germans who immigrated to Baltimore during 1830–1860 emerged some of the greatest families in the city's history. They were proud of their ethnic heritage and contributed to the strength and diversity of nineteenth-century Baltimore.

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Humanities in the Nation

The Best of Times, and . . .

Excerpts from remarks by Dr. Jamil S. Zainaldin, President of the Federation of State Humanities Councils.

It is hard these days not to echo the opening lines of Charles Dickens's *A Tale of Two Cities*, that these are the best of times and the worst of times. Probably this can be said of every era, but it is especially true now. This year the President and Congress have become deadly serious about meeting the challenge of the budget deficit. Hardly any Federal agency has emerged from this process untouched or uncut. At the same time, the President has carried out what amounts to a "management review" of all Federal agencies. The times promise more, not less, of this intense scrutiny, and we can expect changes to be made.

The "good news" is that the National Endowment for the Humanities (NEH) and the state humanities councils have emerged from the smoke and flames of some very partisan battling over budget priorities with their budgets intact . . .

I want to avoid arguing for our financial needs based on trends, economics, demands, and other factors, because I think our real basis for claiming greater support rests in what we do: the humanities can help give us the wisdom to live intelligently, as individuals and as a nation. And wisdom we can use more of.

There are at least five civic functions that state humanities council programs serve. Taken together, they amount to a tremendous civic contribution that doubly repays every public penny of investment.

State council programs offer a unique kind of "forum." The humanities give us a medium for communication where language, disagreement, ideas, values, "reasoned analysis," and discussions of what constitutes "a fact" can become part of a discourse that is deliberately outside of the political context that prevails in a city council, the halls of Congress, the state house floor, or in communities where positions have been made rigid by "opinion." While these forums will not give us answers, they can give us an intelligent way to talk about the whole, with a better-than-even likelihood that something important can be said and learned. This benefits everyone.

State council programs preserve and assert the moral worth of the search for meaning, the search for significance, the quest for understanding. They are part of "keeping alive the idea of seriousness" that Susan Sontag attributes to the ongoing "project" that unites all writers, thinkers, storytellers, and mythmakers, from the earliest times to the present.

State council programs foster local and community history. We know, as human beings, that our identity, our direction, our self-worth and understanding, our relations with others, our ability to perceive and comprehend — these are all attributes of knowing who we are and where we come from. Projects that fund community history "give back" to communities a

formal, thoughtful, shared record of the past that promotes a sense of belonging, a sense of connection with others.

State council programs promote storytelling in all its forms: poetry, fiction, non-fiction, remembrances. It is story's unique power that it can connect us with others, especially with "others" whose world we do not share.

State council programs facilitate "problem solving" at the community level by using the humanities to bring diverse groups together, often around divisive issues.

All state council programs are educational, and there are a great many projects that do not fit within the five functional areas I have outlined. However, I do think these five points illuminate the essential civic nature of our programs, and the capacity of the humanities to respond to some of the most telling challenges facing the United States: racial and ethnic antagonisms, rising xenophobia, troubled communities, violence and hatreds, and distrust. These are anything but simple issues, and in dealing with them we will need what Stuart Hampshire has called "the ingenuity of worldly wisdom." The humanities, the NEH, and the programs of the state councils are part of that "worldly wisdom." However, we need to work hard to make this not our own private vision, but a vision that is shared by others.

The President and Mrs. Clinton have offered their wholehearted endorsement of the humanities and the arts, and the chairman of NEH, Sheldon Hackney, is laying plans for expanding the public's involvement in the humanities. These are, too, the best of times.



Recent NEH Grants

The following institutions have recently received grants from the National Endowment for the Humanities.

From the Division of Research Programs:

American Institute of Physics, College Park. Up to \$100,065 in outright funds to support an international survey of archives relating to the history of physics and the addition of archival descriptions to the International Catalog of Sources for History of Physics and Allied Sciences and to RLIN. Joan N. Warnow-Blewett, Project Director.

American Schools of Oriental Research, Baltimore: Up to \$195,000 in outright funds to support two fellowships in the humanities each year for three years. Seymour Gitin, Project Director.

Up to \$94,500 in outright funds to support one fellowship in the humanities each year for three years. Stuart Swiny, Project Director.

Johns Hopkins University, Baltimore. Up to \$115,000 in outright funds to support an examination of the planning, design, and portrayal of cities in Spain and Spanish colonial America from 1500 to about 1750, illustrating the interaction between the political and cultural aspects of urban life. Richard L. Kagan, Project Director.

University of Maryland College Park, College Park: Up to \$250,000 in outright funds plus an offer of up to \$25,000 in matching funds to support the preparation of 30 volumes in a 100-volume international series documenting music and music journals of the 19th century, with subject and author indexes and annotated calendars. H. Robert Cohen, Project Director.

Up to \$38,665 in outright funds plus an offer of up to \$48,285 in matching funds to support a collaborative examination of the role of American values and ideals in U.S. policy toward developing countries to determine whether the promotion and exporting of American values is justified. David A. Crocker, Project Director.

From the Division of Education Programs:

Coppin State College, Baltimore. Up to \$22,060 in outright funds to support a masterwork study project on the African-American experience in the period from the Declaration of Independence to the Civil War, for fifteen social studies and history teachers from the Baltimore public schools. Cynthia Neverdon-Morton, Project Director.

University of Maryland College Park, College Park: Up to \$217,382 in outright funds plus an offer of up to \$25,000 in matching funds to support a three-year series of seminars, summer institutes, lectures, and an annual conference on texts and topics in American, English, and non-Western literature for approximately 500 secondary teachers from eighteen Maryland counties. Adele Seeff, Project Director.

NEH Sponsors Research Conferences

The NEH Division of Research Programs announces its 1994-95 research conferences which are designed to advance scholarly research in the humanities. Some of the conferences will award small travel subsidies on a competitive basis to junior faculty and graduate students who wish to attend. In most cases the general public is also welcome. Those interested in additional information should call or write the conference project directors.

International Dante Seminar, October 21-23, 1994, Chauncey Conference Center, Princeton, New Jersey. Project Director: Lauren Scancarelli Seem, 609-258-4027.

Schubert's Piano Music, April 6-9, 1995, Smithsonian Institution, Washington, DC. Project Director: Lynn Edwards, 413-527-7664.

The Idea of a System of Transcendental Idealism in Kant, Fichte, Schelling, and Hegel, August 27-30, 1995, Dartmouth College, Hanover, New Hampshire. Project Director: Sally Sedgwick, 603-646-2112.

Woodrow Wilson Center Announces Fellowship Competition

The Woodrow Wilson Center seeks to commemorate both the scholarly depth and the public concerns of Woodrow Wilson through its fellowship program and the communication it fosters between the worlds of ideas and public affairs. Located on the Mall in Washington, DC, the Center awards approximately thirty-five residential fellowships each year for advanced research in the humanities and social sciences. Men and women from any nation and from a wide variety of backgrounds (including government, journalism, the corporate world, the professions and academe) may apply; applicants must hold a doctorate or have equivalent professional accomplishments. The application deadline is October 1, 1994. For application materials write to: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Drive, SW, SI MRC 022, Washington, DC 20560. Telephone: (202) 357-2841.

The Maryland Humanities Council Board

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Humanities in Maryland

Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less, should be submitted at least six weeks before your project begins. There are no set deadlines for minigrants. Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
October 17, 1994	November 30, 1994	January 28, 1995

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project through the Council's matching program.

From the Resource Center

The following tapes may be borrowed from the Maryland Humanities Council's Resource Center. For further information call Polly Weber at 410-625-4830.

Rachel Carson's Silent Spring

This documentary looks at the life of environmentalist, Rachel Carson, who worked to reveal the United States government's use of pesticides and the effect these chemicals had on humans and the environment. (1993, 60 minute VHS tape)

Parting the Waters: America in the King Years 1954-1963

Author Taylor Branch discusses this 1989 Pulitzer Prize winning-book based on his experiences as a teenage student in Atlanta during the height of the civil rights movement. (1990, audiotape)

To Render A Life: *Let Us Now Praise Famous Men* and the Documentary Vision

This program explores the legacy and themes of 1941's classic work of documentary literature, *Let Us Now Praise Famous Men* by writer James Agee and photographer Walker Evans. *To Render a Life* records the daily life of a contemporary poor family in rural southern Virginia whose circumstances parallel those of the cotton tenant farmers recorded by Agee and Evans over fifty years ago. (1991, 90 minute VHS tape)

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Sports

The Book of Baltimore Oriole Lists, Dave Pugh and Linda Geeson

Cal Ripken, Jr., Quiet Hero, Lois Nicholson

Double XX, Tom Gorman

Dreams of Glory: A Mother's Season With Her Son's High School Football Team, Judy Oppenheimer

It's Gone! . . . No, Wait a Minute . . . Talking My Way Into the Big Leagues at 40, Ken Levine

Minor League Baseball and Local Economic Development, Arthur T. Johnson

Thank You-u-u-u for 50 Years in Baseball, Rex Barney with Norman Macht

Travel

Day Trips in Delmarva, Alan H. Fisher

Highway 50: Ain't That America!, Jim Lilliefors

States of Mind: A Personal Journey Through the Mid-Atlantic, Jonathan Yardley

Railroads

The Great Road: The Building of the Baltimore & Ohio, the Nation's First Railroad, 1828-1853, James D. Dilts



The Western Maryland Railway in the Diesel Era, Stephen J. Salamon

Maryland History

Captain James Wren's Diary, From New Bern to Fredericksburg, John Michael Priest

The Dawn's Early Light, Walter Lord

Maryland's Vanishing Lives, John Sherwood

BASEBALL

A FILM BY KEN BURNS

Baseball airs Sunday, September 18 through Thursday, September 22 and Sunday, September 25 through Wednesday, September 28 beginning at 8 p.m. each night on PBS stations (MPT and WETA locally). This eighteen hour series from Ken Burns, filmmaker for the *The Civil War* series, will present nine "innings" of the history of America as told through its most distinctive game. Produced by Florentine Films and WETA, *Baseball* is funded by a major grant from General Motors Corporation with additional funding from The National Endowment for the Humanities, The Pew Charitable Trusts, The Arthur Vining David Foundations, The Corporation for Public Broadcasting and The Public Broadcasting Service.



The heart-in-hand design symbolic of the Independent Order of Odd-Fellows is a part of this nineteenth-century album quilt.

FREE TOURS!



To celebrate **ARTS & HUMANITIES MONTH** the **Maryland Humanities Council** and **Baltimore City's Mayor's Advisory Committee on Art and Culture** invite you to join us in exploring our city's cultural diversity through a series of free tours each Saturday in October.

Four bus tours directed by Zippy Larson will feature on-board conversation with Don Mulcahey, attorney and philosopher from the University of Baltimore. The tour group will meet at 9:45 a.m. in the parking lot of the Baltimore Metropolitan Council building located at 601 North Howard Street (northeast corner of Howard and Centre Streets). Free parking is available at this location, which is also accessible by light rail (Centre Street stop). Each tour departs at 10 a.m. and will last two to three hours. Dates and topics for the bus tours are:

- Saturday, October 1** **Religious Sites**
- Saturday, October 15** **Ethnic Neighborhoods**
- Saturday, October 22** **Architecture**
- Saturday, October 29** **Literary History**

National Arts and Humanities Month

On **Saturday, October 8** a walking tour featuring **Baltimore's Contemporary Public Art** will be led by art historian Cindy Kelley. This two hour tour will depart, rain or shine, from the Inner Harbor at 10 a.m.

All tours are **FREE**, but space is limited. Reservations are required on a first-come, first-served basis. Call (410) 625-4830 or TDD (410) 396-4575 to reserve your space now.

MORE FREE EVENTS!

The **Maryland Humanities Council** and the **Mayor's Advisory Committee on Art and Culture** are sponsoring two additional special events to celebrate **BALTIMORE'S ARTS & HUMANITIES MONTH: STRENGTH THROUGH DIVERSITY**

- Thursday, October 6** **Rafael Alvarez and Barbara Hurd**
5:30 p.m. The 1994 winners of the ARTSCAPE Literary Awards for Short Story and Poetry will present readings from their work.
Location: Donna's Cafe, 1 East Madison Street (at Charles Street)
- Sunday, October 16** The opening of the Baltimore Museum of Art's New Wing for Modern Art
1:00 - 5:00 p.m. will feature **Ruby Glover** making a special presentation on the history of jazz in Baltimore following a performance by **Carl Grubbs and Friends**.
Location: Baltimore Museum of Art, Art Museum Drive

**The Arts &
Humanities.**
*There's something
in it for you.*

Strength Through Diversity is a year-long program presented by the Maryland Humanities Council as part of the National Conversation funded by the National Endowment for the Humanities

Calendar of Humanities Events

The following programs, scheduled to take place in September and October 1994, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Exhibits

Into the Mainstream: The Transformation of Jewish Community in Maryland

Exhibit documenting the experience of the Annapolis Jewish community from 1945-1965 using selections from two collections of oral history interviews to interpret its photographs.

Location: Congregation Kneseth Israel, Annapolis

Contact: Mame Warren, 410-974-3914

Sponsor: Congregation Kneseth Israel

Colonial Encounters in the Chesapeake: Natural World of Europeans, Africans and American Indians

Exhibit focusing on the drastic environmental changes that occurred when the European, African, and American Indian cultures came together in the New World.

Location: DC Public Library, Washington, DC

Location: Somerset County Library, Princess Anne

(October 7 will feature a lecture and reception)

Contact: Cynthia Requardt, 410-516-5493

Sponsor: The Milton S. Eisenhower Library, The Johns Hopkins University

October

Wootten On Delmarva

Exhibit on the work of photojournalist Orlando Wootten who captured life on the Eastern Shore, from oyster suppers and muskrat dinners to jousting contests, for over twenty years.

Location: Atrium Gallery, Salisbury State University

Contact: G. Ray Thompson, 410-543-6245

Sponsor: Salisbury State University



This photo and those on pages 24 and 25 show the progression from a simple quilt design to a more elaborate one. It is uncertain whether the lyre represents music; it may symbolize a particular religious organization.

Programs

Through October	War and Sociology: A Film Retrospective Series of prize-winning films from and about other countries accompanied by commentary and discussion with humanities scholars. All films begin at 7:30 PM.	Through October	Chesapeake Bay: A Photographic Interpretation, 1945-1990 Programs featuring slides and excerpts from oral history interviews look at the natural, economic, and social history of the Chesapeake Bay.
September 23	Gold of Naples	September 22	Location: Pascal Center, Anne Arundel Community College, Arnold
October 7	Carnal Knowledge	7:30 PM	
October 14	Loves of a Blonde	September 23	Location: Maryland Historical Society, Baltimore
October 21	That Obscure Object of Desire	6:30 PM	
	Location: Multi-Purpose Room, Wiseman Center, Bowie State University	September 28	Location: Rennie Forum, Prince George's Community College, Largo
	Contact: Mario Fenyo, 301-464-7800	7:00 PM	
	Sponsor: Bowie State University	October 6	Location: Decoy Museum, Havre de Grace
		7:00 PM	
		October 8 & 9	Location: Calvert Marine Museum, Solomons
		11 AM & 2 PM	
Through October	The Nietzsche Event: Looking at Nietzsche Looking Through Ourselves Lecture series and conference exploring the contributions of German philosopher Nietzsche. Lecture series at Towson State University: September 13, 20, 27 and October 4, 11, 18, 25; all lectures begin at 7:00 p.m. Conference at Goucher College, September 29-30. Contact: John Rose, 410-337-6258 Sponsor: Goucher College	October 12	Location: Frostburg State University, Frostburg
		4:00 PM	
		October 14	Location: Southern Maryland Studies Center, Charles County Community College, La Plata
		7:00 PM	
		October 17	Location: Montgomery County Historical Society, Rockville
		7:30 PM	
		October 26	Location: Frostburg State University, Frostburg
		4:00 PM	
		October 28	Location: St. Michaels Maritime Museum, St. Michaels
		7:30 PM	
		Contact: Robert Brugger, 410-516-6909	
		Sponsor: The Johns Hopkins University Press	



October **Traditions of Indian Music and Its Diaspora**

Lecture series exploring the music of India.
All lectures begin at 7:00 PM.

October 5 Heritage of Indian Music and Carnatic Traditions

October 12 The Historical Processes and Northern Indian Classical Music

October 19 Synthesis of Music, Dance, and Literature

October 26 The West Looks Best

Location: Strathmore Hall Arts Center,
Bethesda

Contact: Darshan Krishna, 301-654-6915

Sponsor: India School, Inc.

October **The Price of Nationhood: The American**
29 & 30 **Revolution in Charles County**

Lectures on the impact of the American Revolution on Charles County and on how historians use documents to study the past.

Location: Charles County Community College

Contact: Sally Barley, 301-934-2251

Sponsor: Charles County Community College



The Writing Life

The Maryland Humanities Council presents The Writing Life, a series of book discussions exploring the theme of "Families" in works by National Book Award winners and finalists. The program is funded by a grant from the Lila Wallace-Reader's Digest Fund through the National Book Foundation.

The books featured in the series are: *Wartime Lies* by Louis Begley, *The Women of Brewster Place* by Gloria Naylor, *Housekeeping* by Marilynne Robinson, *Breathing Lessons* by Anne Tyler, *Rabbit is Rich* by John Updike and *The Homeplace* by Marilyn Nelson Wanick.

The first series will be held at the LaVale Public Library, LaVale from September 14 - November 30, 1994, from 7:00 - 8:30 p.m. each evening. An additional series is scheduled for Charles County during 1995. To register for the LaVale series call Susan Allen, 301-689-2285. If you would like information on how to bring a reading/discussion program to your community, contact Judy Dobbs, 410-625-4830.



Plan a Humanities Program

If you didn't plan an event for Arts and Humanities month, you can still hop aboard the humanities programming bandwagon. The Maryland Humanities Council, in conjunction with the Maryland Historical and Cultural Museum Assistance Program and the Maryland State Arts Council, will host five public meetings this fall to assist Maryland organizations and institutions in developing grant proposals.

Meetings are slated for:

October 6	Strathmore Hall 10701 Rockville Pike, Rockville
October 13	Chesapeake Bay Maritime Museum Navy Point, St. Michaels
October 18	Holiday Inn 100 South George Street, Cumberland
October 20	Maryland Hall for Creative Arts 801 Chase Street, Annapolis
October 27	Headquarters, Maryland Humanities Council and Maryland State Arts Council 601 North Howard Street, Baltimore

All meetings will be held from 1:30 p.m. - 4:30 p.m. For travel directions or more information, call Judy Dobbs at 410-625-4830.

Maryland's Best Kept Humanities Secrets: Steppingstone Museum

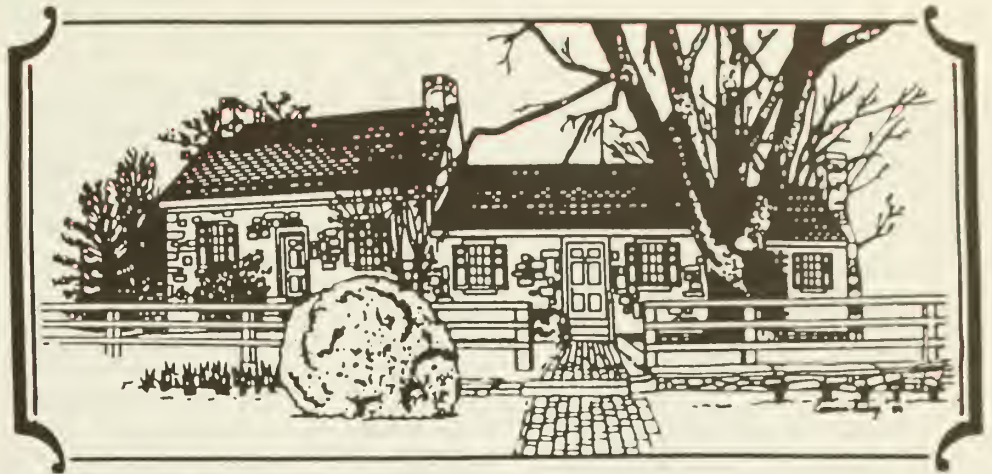
Steppingstone Museum
461 Quaker Bottom Road
near Havre de Grace, Maryland
(in Susquehanna State Park)
410-939-2299

Open weekends

May through first Sunday in
October 1:00 p.m. - 5:00 p.m.

Admission:

Adults - \$2; children 12 and
under - free



The Steppingstone Museum preserves and demonstrates the rural arts and crafts of the 1880-1920 period in Harford County. Modern day guests can visit a turn-of-the-century farmhouse, with its formal sitting room, sleeping quarters, and rustic kitchen with wood-burning stove and ice box. A tour of the farm includes stops at the dairy, the cooper's and blacksmith's shops, the spinning and weaving rooms, the carriage barn and harness shop, and the canning house and herb garden.

Throughout the farm visitors have the opportunity to see the museum's collection of furnishings, tools and equipment, costumes and textiles, works of art, photographs, and documents. The collection even includes a quilt constructed with a patch of fabric from the jacket of Johns Wilkes Booth! In addition, there is a decoy shop where hand-carved and painted decoys are regularly demonstrated by Steppingstone's resident carver.

Upcoming special events at Steppingstone Museum include a Fall Harvest Festival and Craft Show on September 24 & 25, 11 a.m. to 5 p.m. and the Jack Russell Terrier National Trials on October 15 and 16, 12 p.m. to 5 p.m. For further information contact Linda M. Noll.



An Interview with Dr. Mary Ellen Hayward

By Barbara Wells Sarudy



Dr. Mary Ellen Hayward

Dr. Mary Ellen Hayward is special assistant to the Director of the Maryland Historical Society. She earned her undergraduate degree at Smith College, her M.A. at the University of Delaware, and her PhD in art history at Boston University. She is co-author of Maryland in the Civil War: A House Divided (1994) and was a contributing author for Joshua Johnson, Freeman and Early American Portrait Painter (1987).

What is your earliest memory of being interested in history or art?

Going to Williamsburg on a sixth-grade trip. I thought it was wonderful — I loved the evocation of the past and the whole atmosphere of being there . . . the architecture, the history, every-

thing about it. When I was in tenth grade I was able to take art history instead of Latin, which I thought was a really good deal, and I loved it from then on. I covered my bedroom with posters of fine art instead of rock groups and I went to museums and learned a great deal about the Impressionists and my other favorite painters. I majored in art history at Smith and then I went on to graduate school at Winterthur.

What does it mean to be a fellow in Winterthur?

It's a special program combining study of the museum's material culture and artifacts with an interdisciplinary program in American studies at the University of Delaware. So while you take courses in history, literature, architecture, and the fine arts, you also work with the curators and staff at the Winterthur Museum. There were only eight of us in a class, so you worked very closely with the other people in the residency for two years.

Why did you go on to get your PhD?

Because I was enjoying school so much. I loved learning and thought that I had just been introduced to the tip of the American culture iceberg. I was really thirsty for more knowledge. I looked into a couple of other American studies programs and the one at Boston University was fashioned after the Winterthur model. One of Winterthur's curators had moved to the Boston Museum of Fine Arts, and he was working with the program, so it seemed like an ideal thing to do.

What can we tell about people from the objects they chose to have around them?

I have always felt that the connoisseur's approach to art history was wrong and that there had to be a lot

more to it; that one should look at the social history behind the objects. They can tell us about the way people lived, what they thought, how they behaved. They tell us about represented taste and marketplace selection through time. We can also analyze material culture and artifacts from the perspective of the people who created them. That was the philosophy I learned over twenty years ago from Matt Fleming, an outstanding teacher at Winterthur who taught a course and wrote articles on how to read objects before material culture had really become a buzz word.

Do you collect things?

No, not any more. I did when I was at Winterthur. I collected several paintings by the artist I wrote my dissertation on, and I enjoyed these a great deal. But I do not have enough money to continue collecting fine art. As far as objects go, I frankly became very bored with them. I just thought there was only so much they had to say and that was it. I am more interested in the people and the societies that created them.

How does that interest transfer to your daily life?

When I was growing up I wasn't particularly interested in other people. I was sort of solitary, introspective, and very interested in the past as opposed to the present. I think as my interest in the people of the past has grown and evolved, it has made me more attuned to the people I am with every day.

Seeing them as a continuum of history, while at the same time creating history in their own lives, is a major influence that studying the humanities has had for me.

What have the humanities taught you about your life as a mother?

What I have noticed is that an interest in history is possibly inherited, because when my daughter was three and a half, she always wanted to watch any television show with people in period costumes. And I like to watch those too, of course, so we share that. Today her favorite programs are an English production of Sherlock Holmes and cowboy movies. She loves the West and she wants to watch any show that is set in the nineteenth century.

Has the study of the people of the past given you insight into your own mortality?

I don't think so. I recently completed work on an illustrated history of Maryland in the Civil War. Occasionally it's splashed through in my mind that this book might be on a bookshelf many years from now with my name on it. I've wondered if that means anything to me and I have generally

concluded that it doesn't. It's the excitement in creating the book and pulling things together that's meaningful. So I'm not creating a book just to memorialize myself.

What do you do in your job?

In my day-to-day work, I'm usually trying to write grants to get money to support individual programs in the humanities. I also have maritime curator responsibilities with the historical society, and sometimes I find myself working as a consultant for other institutions' humanities projects. And, occasionally, something fun comes along like this Civil War book.

What is the most exciting thing that you have discovered as an art historian/historian?

I couldn't begin to choose one or two important things. For me the adventure of history is ongoing and any new facts, any revelations about the past, seem equally fascinating. I still have a

particular love for painting and watercolors and when my professional life happens to put me in touch with the craftsmanship of fine art it gives me particular excitement. Recently, my maritime work involved looking at some watercolors of the Chesapeake Bay and that was a very special thing, handling and looking at these objects painted in the 1930s. Being in touch with the artist and his sensibility is always wonderful.

If, after I depart this vale, you even remember me and have thought to please my ghost, forgive some sinner and wink your eye at some homely girl.

— Henry Louis Mencken

Examine the private life of one of Maryland's most public personas in *H. L. Mencken – The Sage of Baltimore*, the next issue of *Maryland Humanities*.

Taking Stock



Fall is nearly upon us. This is an appropriate time for Marylanders to take stock of their treasured quilts and warm blankets before the brisk months ahead.

Each fall we take stock here at the Maryland Humanities Council as well. Where are we going and how are we going to get there?

Our goal is to bring the stories of people from different times and cultures to thousands of Marylanders in their own communities. These stories warm and comfort us and give us insight no matter the time of year.

In order to share these stories, we need your help. If you enjoy our magazines or have joined the many Marylanders who take part in the free programs sponsored by the Council, won't you please consider a gift to help continue our efforts? Fortunately, the NEH will match each dollar you send up to a maximum total of \$107,000.

We set great store in your support and hope you can help. Thank you.

Maryland

HUMANITIES

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This issue of *Maryland Humanities* is printed on recycled paper.

Maryland

HUMANITIES



MSH.

Oct 19 1945

COLLEGE PARK

H. L. Mencken

The Sage of Baltimore

To Our Readers

The Mencken Society is delighted to have been asked to participate in this issue of *Maryland Humanities*. The Mencken Society is international in scope and dedicated to preserving, promoting, and defending the works of H. L. Mencken. We meet three or four times a year and enjoy conversation about Mencken. If you wish to know more about the society write to, the Mencken Society, P.O. Box 16218, Baltimore, Maryland 21210.

Illustrating this magazine would not have been possible without the help of Averil Kadis, Public Relations Director of the Enoch Pratt Free Library, who provided many of the photos for this issue. The library publishes a quarterly magazine, *Menckiana*. Edited by Charles Fecher, it features critical bibliographies and biographies relating to Mencken. If you would like to subscribe to *Menckiana*, write to the library's Publication Office, 400 Cathedral Street, Baltimore, Maryland 21201.

The library is also home to the Mencken Room, the Sage's personal legacy to one of his favorite childhood haunts, and includes photographs, correspondence, clippings, manuscripts, proofs, and first editions. Accessible to scholars for research year-round (by appointment only), the Mencken Room is open to the public one day a year, on the Saturday closest to Mencken's September 12 birthday.

This issue highlights writings by four society members — Marion Rogers, Vincent Fitzpatrick, Val Holley, and Jack Sanders. We will tell you more about each of these talented authors at the end of their articles. The stories they bring to you reveal some intimate glimpses into the life of this master of modern letters, from moments scathingly witty to those poignantly reflective. We hope they will provide you with new insights into the man we remember as the Sage of Baltimore.

Arthur J. Gutman, President
The Mencken Society



Portrait of Mencken by Nikol Schattenstein. Courtesy of the Enoch Pratt Free Library.

The Maryland Humanities Council wishes to dedicate this issue of Maryland Humanities to the memory of the late Carl Bode, a distinguished Mencken biographer and member of the Council from 1981 until his retirement from the Board of Directors in 1990. He once said "The humanities are the music of the mind." We sorely miss the musician that was Carl Bode, but are thankful that the memory of his music lives on.

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Cover: Mencken at age forty-eight, 1928.
Photo by Robert H. Davis. Courtesy of the
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Maryland

HUMANITIES

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H. L. MENCKEN (1880–1956)



Henry Louis Mencken at the age of eight. Photo courtesy of the Enoch Pratt Free Library.

Born in Baltimore in 1880, Henry Louis Mencken became one of the most important literary figures in America from 1910 to 1940. Known for the integrity and absolute courage of his writing as much as for his scathing wit, Mencken was a master of non-fiction prose in every form.

Mencken began his career as a journalist, serving as drama critic for the Baltimore *Herald*. By 1905, at the age of twenty-five, he was the newspaper's managing editor. When the paper folded in 1906, Mencken became the Sunday editor for the Baltimore *Sun*, where his writing was a mainstay for more than thirty-five years.

His career as an author began in 1903, when Mencken published the first of many books, his first and only volume of poetry called *Ventures into Verse*. This was followed by a study of British playwright George Bernard Shaw and later by *The Philosophy of Friedrich Nietzsche* in 1908.

Between 1908 and 1923, Mencken wrote almost two thousand book reviews for *The Smart Set*, a literary monthly published in New York City. He co-edited the magazine with George Jean Nathan from 1914 until 1923, when they founded the *American Mercury*. Debuting in January 1924, the new magazine contained national commentary about the American scene and, more than any other forum, generated Mencken's immense notoriety and influence over American culture during the 1920s.

In 1919 he released *The American Language*, a monumental study examining the development of the English language in the United States. By the time he had published its third edition in 1923, Mencken had met his future bride, Sara Powell Haardt. Married in 1930, they lived together at 704 Cathedral Street until her death from tubercular meningitis in 1935.

Following Sara's death, Mencken continued his work as a journalist, covering national political conventions, and as an author, publishing the first of three autobiographical books, *Happy Days*.

In 1948 a massive stroke robbed Mencken of the ability to read and write, thus ending the career of a man whose livelihood depended upon his masterful manipulation of written language. Mencken retired to his Hollins Street home, where he died in his sleep in 1956.

Whether as an editor, an essayist, a journalist or an author, few in the twentieth century displayed more wit or wisdom than H. L. Mencken.

Stormy Days

By Jack Sanders



Philip Goodman. Photo from the collection of Ruth Goodman Goetz.

In 1917 Mencken met Philip Goodman, a middle-class German Jew from Philadelphia. Coming to New York in 1905, at the age of twenty, Goodman started an advertising agency and by the time he met Mencken was ready to branch out into publishing.

Mencken had co-edited *The Smart Set* for three years and wanted to release a collection of his best writings from the magazine. In 1918, Goodman published *Damn! A Book of Calumny and In Defense of Women for Mencken*. The books failed to find a market, and Mencken found another publisher for his future prose. Goodman took another career turn and became a successful Broadway producer. But the friendship between Mencken and Goodman continued, unhampered by their unsuccessful business connection.

During the twenties, Mencken regularly visited Goodman's New York home and Goodman traveled to Baltimore to visit the *Saturday Night Club*. At the beginning of Prohibition, Goodman found sources of good beer in New Jersey, which became the destination of their many malty excursions, as Mencken quipped, "to drink the

waters." But the two men did more than drink and dine; from 1918 on they maintained an extensive correspondence.

The correspondence often concerned business and sometimes the turbulent events of the times. But just as often the letters featured wholly imaginary stories – some of the most playful, most outrageous and flowery of Mencken's letter-writing career.

Goodman was not able to sustain his early success in the theater. His hit plays were succeeded by flops that used up all his money. The man who had made W. C. Fields a Broadway star could find no way to rebuild his fortune. Mencken's travels brought him to New York less frequently, and his marriage to Sara Haardt had drawn in the reins on the beery evenings and rowdy companionship that had fueled his friendship with Goodman. Their long and spirited correspondence tapered off after 1933, and their friendship was in limbo when Goodman died in 1940. Their letters remain to remind us of their great friendship.

The First World War, as H. L. Mencken quickly learned, was not the best of times to be a German-American. Even Baltimore, with a large and cohesive German community, was no safe haven when the war brought dramatic change into every life. To be a German was to be suspect; to be a German who expressed an opinion was to court disaster. The German community was threatened with random acts of violence and carefully plotted boycotts. Even Baltimore's German-language newspaper, the *Deutsche Correspondent*, a prosperous voice of the community for two generations, was destroyed by a campaign of vilification in the first year of the war.

Baltimore journalist H. L. Mencken, an outspoken German-American, was caught up in the turmoil. As the war built in Europe, Mencken found himself in complete disagreement with the

Sunpapers over their pro-English, pro-intervention policy and increasingly found himself unwelcome in his employer's pages.

When the United States entered the European conflict, what had been a building storm burst out with a frenzy of feeling. Patrioteers were abroad in the land, expressing their love of America by hating things German. Sauerkraut became "liberty cabbage." Baltimore's German Street became Redwood Street. Worse, all Germans were suspected of treachery; they were required to sign loyalty oaths and kept under surveillance. Some of them, including Mencken, found their mail being opened.

Woodrow Wilson led the nation into the European war in 1917 despite his campaign promise of neutrality. Wilson knew exactly the maelstrom he was entering. "Once lead this people into war," he told the newspaperman Frank Cobb, "and they'll forget there ever was such a thing as tolerance. To fight you must be brutal and ruthless, and the spirit of ruthless brutality will enter into the very fibre of our national life, infecting Congress, the courts, the



Mencken at forty-two. Photo by E. O. Hoppe, 1922. Courtesy of the Enoch Pratt Free Library.

policeman on the beat, the man in the street. Conformity would be the only virtue, and every man who refused to conform would have to pay the penalty."

Wilson perfectly understood the premium that would soon be put on conformity. Eugene V. Debs, the eloquent union leader, gave a speech in 1918 denouncing war. His speech against war, and the capitalists he accused of promoting it, was considered unpatriotic. He was convicted of a violation of the Espionage Act and sentenced to ten years in federal prison. He was not alone. An editor was indicted when he wrote that American war preparations were carried out at the expense of liberty. Mencken himself was investigated, and the Chief of Military Intelligence wanted to lock him up and start a full-scale investigation.

Under the circumstances, conformity was a price that Mencken was willing to pay, and conformity meant silence. Editing the *The Smart Set* with George Jean Nathan, he decided to omit all reference to the foreign conflict. Mencken was no longer welcome to write for newspapers, so he produced books, including his classic, *The American Language*. And he carried on a voluminous correspondence — including the most imaginative of his career — with a Broadway producer named Philip Goodman. Goodman shared Mencken's love of things German, but added the perspective that comes from growing up in a Jewish family in Philadelphia.

In these letters you can see the effect of the war on Mencken, for he alternatively parodies patriotic hysteria and drops back into his memory to recreate an idyllic world that he knew as a child. This imaginative world, created by Mencken and Goodman in hundreds of letters, recalls a simpler time when people needed to worry about no wider universe than family, friends, and job. More importantly, they remembered a time when it was not a bad thing to be a German-American.

Through humor Mencken found a catharsis for his anxiety about the tempest raging around him. He wrote to Goodman:

Rudolph Fink has been expelled from the choral society for arguing that Bismarck was a greater man than Rutherford B. Hayes.

Max Klingbaum is in jail charged with espionage. He had an old bandana handkerchief showing a portrait of Bismarck, and last Monday his wife Elsa washed it and hung it on the line. An hour later the catchpolls [sheriff's officers] arrived, and now Max is incommunicado.



Philip Goodman, publisher and Broadway producer. Photo from the collection of Ruth Goodman Goetz.

This is gallows humor, to be sure, but necessary for two men who found the world they knew turned upside-down.

Baltimore in the years before the turn of the century became the setting for Mencken and Goodman's imagination. It was a time when *Saengerfests* — singing contests — brought the singing clubs of Philadelphia to Baltimore for a rivalry of song. Baltimore's stars were the *Liederkrantz*, *Germania Mannerchor*, *Harmonie*, and *Arion* choral societies.

"I was thinking the other night of the great times we used to have at the *Saengerfest* in the Spring of '93. That was a carnival for you! I went every night during the two weeks," Goodman recalled. Mencken replied:

The greatest of all Saengerfests was in 1903. Attendance: 27,500. My old friend, Emil Horst, had charge of the bar. This bar was a wonder. It was built in the basement of the armory and was 274 feet long. Emil employed 78 bartenders, each working with both hands. Adam Scheidt, local manager for Anheuser-Busch, was personally present day and night, seeing that the malt was properly handled. It is said that he got no sleep for four days and four nights. After it was over, he was ordered by his physician, Prof. Dr. Lastner, to remain immovable for a week.

The characters are fictional, but the situations were real. Baltimore was home to famous singing clubs and hosted national contests. Following German tradition, Baltimore beer gardens were not only for drinking, but for song. Mencken recalled a picnic at Darley Park in 1891 where "Prof. Hugendubel, conductor of the Harmonic Society, took a drop too much, and so fell from the platform while conducting 'Morganrot,' to the scandal of the veterans of the *Kriegerbund*."

The *Kriegerbund* was the German veterans' club and could no more survive the shifting winds of the twentieth century than Darley Park, a beer garden that soon became row houses.

Recurring fires stuck in the memory as a part of the Baltimore scene, even before the great fire of 1904 destroyed much of downtown. In an earlier time, Goodman wrote, he was present at these fires, and recalled one that destroyed the hay warehouse of Waldemar Furst:

Do you remember the old place? And do you remember the night of the fire? I watched it from across the street with Franz Klopstuck, their bookkeeper. I shall never forget when the walls fell in! It was a dreadful sight! I had to take Franz around the corner to Hohenadel's. Mamma Hohenadel got out of her bed and made soup for the firemen. Chief Hogan was there at the time and I heard him say it was one of the worst fires he had ever handled. Along about one o'clock the Christian Webber Paper Box Factory, which adjoined Furst's, started too.

Nor shall I ever forget old Webber giving directions to the firemen. "Gottsferdamters" [curses] filled the air. Finally two cops had to drag him away. They took him to Hohenadel's. When he got there, Jake led him into the back parlor and sprawled him on the sofa. All he had on under his overcoat was his nightshirt tucked into his pants. How he escaped his death of cold that night is a mystery.

The fire ruined Furst completely. The insurance had run out two days earlier, and Franz had neglected to renew it.

Most vivid in Mencken's memory were inimitable people. He knew of a man called Adolf Klauenberg, who could put anything right. In his recollection, Klauenberg could be entrusted with the sale of a house:

Adolf is a capital man for such jobs. He visits 25 or 30 saloons every day, and hears all the new gossip instantly. The minute an engagement is rumored, he goes to see the bridegroom-elect, rents him a house, sells him the furniture on installments, puts him up for membership in the Knights of Pythias (\$500 benefit in case of death; \$15 a week in illness, up to 80 weeks), and gives him the name of Mrs. Hempel, the best mid-wife in town.

Adolf deals in real estate, mortgages, insurance in all its forms, horses, wagons, Fords, fishing shores, pianos (including the automatic), baby carriages, home-made sauerkraut, and diamonds. His wife, Berta, keeps his books, and is always throwing out hints about the amount he makes. And from what beginnings! Ten years ago Adolf was driving a wagon for Knefely, the cheese man. He never takes a drink except on business, and gave up smoking a year ago.

I know of no man more useful to know. Say your roof leaks, and the tinner, collecting \$17, only makes it worse. Well, you call up Adolf, and in an hour he is on the scene with an expert roofer. Result: you pay \$9, Adolf takes half – and your roof is tight. Or suppose you are giving a party, and want a reliable woman to make the Kartoffelklose (potato dumplings), wash the dishes, and otherwise help in the kitchen. Just send for Adolf, and he finds her, instructs her and guarantees her.



Mencken entering his house at 1524 Hollins Street. Photo by Otto Hagel, 1941. Courtesy of the Enoch Pratt Free Library.

Again, suppose you want to give your wife a diamond ring, and balk at Castleberg's prices. Well, Adolf can get the precise ring from Hugo Watten-scheidt, the wholesaler, at 35% discount. Or suppose you buy a house, and then find that the title is shady, due to the carelessness of that shyster lawyer Fischer. Well, Adolf quietly unloads it for you on a greenhorn who never heard of land records.

Their wartime reminiscences were grand, and they allowed Mencken and Goodman to bear the folly of Europe's self-immolation and America's battle to "make the world safe for democracy." Later, inspired by these stories, Mencken and Goodman again wrote of their childhood—Mencken in *Happy Days* and Goodman in *Franklin Street*. For Goodman this was his only book; for Mencken, *Happy Days* was one of his best. We are fortunate that

the hatred of war led to tales told with love, stories that remind us of days so simple and innocent.

Editor's Note: The Maryland Humanities Council is grateful to Ruth Goodman Goetz for granting a one-time, non-exclusive permission to quote selected letters from her father, Philip R. Goodman, to H. L. Mencken in this article.

Jack Sanders, a real estate mogul, hails from San Diego, California. He is an avid Mencken collector and his collection of Mencken books is famous for its association copies. He is also intrigued by the relationship between Mencken and Philip Goodman and has edited a book on their correspondence which is currently being considered for publication by several university presses. Sanders is a frequent contributor to *Menckiana*.

The Sage and the Rabble-Rouser

By Val Holley



Baltimore Sun reporter H. L. Mencken at his desk in 1913. Courtesy of the Enoch Pratt Free Library.

The rabble-rouser whose oratorical skills won the admiration of H. L. Mencken was a right-wing Louisiana preacher named Gerald Lyman Kenneth Smith. Born in 1898, Smith was the fifth in a long line of fundamentalist preachers. In the 1930s he left the pulpit to join Louisiana governor Huey P. Long's campaign for president. Following Long's assassination in 1935, Smith launched a radio campaign to "drive that cripple" Franklin D. "Jew-sevelt" out of the White House. Once in the national limelight, Smith founded the Christian Nationalist Crusade, a right-wing, anti-Communist organization that was also anti-Semitic, anti-Catholic, and anti-black.

Smith continued to spread his message of hatred until his death in 1976, with followers numbering anywhere from 200,000 to five million. He left behind his formula

for spreading the message of bigotry he embraced and promoted for five decades:

Religion and patriotism, keep going on that. It's the only way you can really get them het up . . . Certain nerve centers in the population will begin to twitch — and the people will start fomenting and fermenting, and then a fellow like myself . . . will have the people with him, hook, line and sinker. I'll teach them how to hate!

H. L. Mencken's quirky appreciation for the Reverend Gerald L. K. Smith, the bombastic orator, began at the July 1936 Townsend old-age pension plan convention in Cleveland. Proposed by Dr. Francis Townsend, this progressive

alternative to Social Security recommended that everyone sixty years of age and older receive \$200 a month which they would be required to spend in order to boost the economy. Funds for the pension plan would come from a proposed 2 percent tax on commercial transactions.

Gerald L. K. Smith, an early supporter of the Townsend plan, delivered a fiery and cynical anti-New Deal speech at the convention that evoked some of Mencken's finest spontaneous prose. The speech "was a magnificent amalgam of each and every American species of rabble-rousing, with embellishments borrowed from the Algonquin Indians and the Cossacks of the Don," the Sage wrote in the *Baltimore Sun*. "It ran the keyboard from the softest sobs, gulps and gurgles to the most ear-cracking whoops and howls, and when it was over the nine thousand delegates simply lay back in their pews and yelled."

Even the reporters in Cleveland were overcome by Smith's contagion, a new phenomenon in Mencken's eyes. "It is an ancient convention of American journalism . . . that the press-stand has no opinion [and] can neither cheer nor hiss. But that convention went out of the window before Gerald had been hollering five minutes," he recalled in *Heathen Days* (1943). "One and all, the boys and gals of the press abandoned their jobs, leaped upon their rickety desks, and gave themselves up to the voluptuous enjoyment of his whooping."

Back in Baltimore, Mencken tried to start an agitation to bring Smith to town. His best effort was an article entitled "Why Not Gerald?" which appeared in the *Evening Sun*. In it, he lamented both local party organizations' dearth of exciting speakers and urged that Smith, "the champion booby-bumper of all epochs, ancient or modern, the Aristotle and Johann Sebastian Bach of all known ear-splitters," be retained to stir up the

*The humanities are the stories and the ideas
that help us make sense of our lives and our world.*

He has the natural gifts of an imposing person, a flashing eye, a hairy chest, a rufescent complexion, large fists, a voice both loud and mellow, terrifying and reassuring . . .

H. L. Mencken on Gerald L. K. Smith

animals. Mencken promised it would be "the most memorable day in the history of Baltimore since the hanging of Holiohan [sic] and Nicholson."

[A notice in the August 5, 1873, edition of the *Sun* noted that the double execution of Joshua Nicholson and Thomas R. Hallohan for the murder of an aged lady attracted several hundred people to the gallows at the city jail and that thousands more watched the hanging from the surrounding hills and housetops.]

Smith could not fit Baltimore into his schedule, and the two men did not meet again until June 1937, in New York. Mencken noted in his diary that he accompanied Smith to a radio station to hear him harangue over the air waves. Smith had a written speech, "but it apparently cramped him . . . Toward the end he discarded it and began to cut loose with his old stuff. He took his coat off and indulged himself in violent gestures, just as if he had been before an audience." The gist of the speech was that "Communism and its associated heresies have begun to offer serious menace to the old flag and the old religion."

When Mencken covered the 1939 Townsend convention in Indianapolis, the nostalgia of Cleveland came flooding back. He was interviewed by the *Indianapolis News*, which noted that Mencken was disconsolate because the roster of speakers included no spellbinder. "Where's Gerald L. K. Smith?" he bellowed. "Ah, there was a rabble-rouser. . . . Come to think of it, I saw Gerald in New York not so long ago. Some committee of rich idiots is backing him . . ."

None of Mencken's four dispatches to the *Sun* from Indianapolis failed to dredge up Smith's name. "The absence of the immortal Gerald L. K. Smith," he wrote, "is marked and lamented every hour. He was the bright star of the Cleveland convention of 1936, and he has no successor.



Gerald L. K. Smith speaking at the Alcazar, October 27, 1944. Photo courtesy of the Baltimore Sun.

Congressman Cannon [of Florida] has shown something of his build, but has only a feeble holler. The rest, compared to Gerald, are mere whisperers." Even Francis Townsend, with whom Smith was no longer in favor, "admitted that it would do his old ears good to hear another hullabaloo by Gerald."

These two word warriors did not communicate between 1939 and 1943, but Smith was on Mencken's mind in 1940. He hounded Dan Romine,

manager of the Townsend convention in St. Louis to book Smith. "The convention committee is adamant," came the reply, "No Gerald L. K. Smith!" Accordingly, Mencken didn't go to St. Louis. In December, he declined an invitation from George Maines to introduce Smith at a National Press Club program. "I think it would be very unwise for me to introduce him," Mencken warned. "I'd like to do it, but I believe that it would do him great damage in Washington. Moreover, he

I have heard all the really first-chop American breast-beaters since 1900 . . .

I have encountered none worthy of being put in the same species, or even the same genus as Gerald.

H. L. Mencken

needs no introduction. Give him two minutes and he can collar any audience ever heard of on earth."

In 1942, Smith ran for the United States Senate in the Michigan Republican primaries. Mencken made a special trip to Washington to discuss Smith's campaign with Senator Vandenberg of Michigan. "I wanted to find out to what extent he was to be taken seriously," Mencken wrote in his diary. "If he has any chance of getting the nomination I think the *Sun* should send a man to cover his campaign, for it is sure to be full of melodrama and grotesque humor." But Smith was defeated in the primary by a two-to-one margin.

Contact resumed with the 1943 publication of Mencken's *Heathen Days*, whose last chapter immortalized Smith. "I have just read your new book," wrote Smith. "Thanks for the plug." He hinted that he might soon speak in Baltimore to promote his America First party. Mencken was, of course, thrilled. "As you may recall," he advised, "I made hard efforts during the 1936 campaign to get you an invitation to come here."

In February 1944, Mencken received a telegram from St. Louis editor Aaron Benesch asking him to confirm that he had dubbed Smith the greatest rabble-rouser since St. Paul. Mencken wired back in the affirmative, adding, "I have not heard [Smith] of late, and so do not know whether he has withered. If not, then I advise you to keep away from the meeting, lest he wreck you as an intellectual."

This inquiry reminded Mencken to request Smith's help with his *Supplement One to The American Language*. For a projected essay on political terminology, he asked Smith to identify the precise names of his current and former parties or movements, the precise dates of their first use, and their platforms.

Smith finally spoke in Baltimore at an April 1944 rally. Ironically, Mencken could not attend, but the sequence of events preceding the speech became fodder for *Supplement One*. On March 7, Smith held a closed meeting in Baltimore to plan the rally.

Mencken had to decline Smith's request to meet afterwards. "I have been incommoded by a head infection and still feel somewhat shaky," he explained the next day.

The day would have been uneventful if Smith had not granted the *Evening Sun* an interview after his meeting. Unable to curb his passion for Roosevelt-bashing, Smith said the president aspired to be "the great *girasticutam*," i.e., the "man above all above-alls — the president of the world or something of that sort." Such original terminology did not escape Mencken's watchful eye.

"When the [Smith] interview appeared," noted the Baltimore *Evening Sun*, "Mencken said Smith didn't know what he was talking about, that what he really meant was *gyascutus*, a beast whose legs are shorter on one side than the other, for running around the slopes of tall stories." But Smith could not let Mencken have the last word. Writing to the *Evening Sun*, he claimed that he coined *girasticutam* and absolutely meant it. "When real Americans create words, they do not bother with thick book-like dictionaries or with cynical word surgeons like Mencken," Smith countered. "We have a science all our own." As an example, Smith said he was taught as a boy that Chicago is "three sevenths chicken, two thirds cat, and one half goat." By the same token, *girasticutam* comprised fractions of giraffe, rabbit, ghost, tick, gut, and ram. He said he invented the word "because it sounds like the Fourth Term."

As soon as Mencken read Smith's philological tirade, he fired off a rebuttal to the editor of the *Evening Sun*:

If Gerald L. K. Smith says that girasticutam is his own invention and owes nothing to the fine old American word gyascutus, beloved of Abraham Lincoln, Henry Ward Beecher and Henry Watterson, then I can only believe him, at least in public. Whether or not he is right, he may be trusted to use it with magnificent effect, for he is the greatest rabble-rouser that this or any other earth has seen since Apostolic times. I only regret that I'll be away from the city on April 13, and thus unable to hear him at the Alcazar [a Knights of Columbus meeting hall located on Cathedral Street]. I advise every other connoisseur of volcanic rhetoric to go early. Put beside him all the other public orators of the age are mere chirpers, and the master-crooner of the White House pales to the puerility of a wart beside Ossa. Let me say this to old timers: Gerald is to the late Col. Bill Kilgour what Bill was to Alcaeus Hooper.

(Bill Kilgour was a nineteenth-century legislator from Montgomery County described as having the most "dulcet and yet stentorian voice" in the state house. Alcaeus Hooper, mayor of Baltimore from 1895 to 1897, was a less renowned speaker.)

When *Supplement One* appeared, it contained none of the political pedantry that Mencken had asked of Smith, but the *girasticutam* incident was there in all its splendor. The only further contact between them was after Smith tried to crash the birth of the United Nations in San Francisco in 1945. He sent Mencken a copy of his "appraisal," which noted, "The world will never know the real truth concerning what happened in San Francisco for just one reason — Henry L. Mencken is not here."

After Mencken's death, Smith revised the history of their friendship. Two months before the memorable 1936 Townsend convention, Smith was in Washington, D.C., where the elderly Townsend was being grilled by a

hostile Congressional committee. Townsend finally decided to defy the committee and walked out of the investigation. Smith claimed to have grabbed Townsend and pushed him through the ensuing pandemonium into a waiting taxi, which took them to Baltimore. "I just took him by the arm, and we ran out," Smith told Studs Terkel much later. "In the meantime, I was in touch with Henry Mencken. I told him I'd kidnapped the old man and would bring him to Baltimore: 'Find a place to hide him.' Mencken was delighted. We hid him for three days in defiance of the committee." Smith circulated this story widely, even telling it to his biographer, Glen Jeansonne, who accepted it as true.

There is no evidence that Mencken ever met Smith or Townsend before the 1936 convention in Cleveland. The falsity of Smith's tall tale was inadvertently exposed by a Baltimore *Sun* account: "One hour and seventeen minutes after [Townsend] walked out on a House committee hearing in Washington at 4:15 p.m. yesterday, he was being greeted by workers in the [local] Townsend . . . headquarters at 905 North Charles Street." In 1936, without I-95, the drive from Capitol Hill to North Charles Street did not allow for a detour to Mencken's home on Hollins Street — let alone three days of hiding out.

Why would Smith fabricate such an incident? His biographer reveals that Smith habitually invented spurious intimate associations with notable persons such as Henry Ford, Charles Lindbergh, and Senator Joe McCarthy. Unfortunately, the biographer did not apply the same skepticism to Smith's tale about Mencken.

Although Mencken and Smith never saw each other after their June 1937 meeting in New York, each left an indelible impression on the other.



During Prohibition, Mencken enjoys the Sun and a beer in his Baltimore home. Photo by Brown Bros. Courtesy of the Enoch Pratt Free Library.

Mencken never could stop talking about Smith and never found anyone who could approach Smith's rhetorical fireworks. Smith never encountered another journalist who, despite not agreeing with him, could be as friendly as the Sage. If Smith was guilty of embellishment where their friendship was concerned, Mencken was guilty of omission. He never owned up to whether he was among all those reporters who, under the spell of Smith's irresistible harangue at Cleveland, climbed upon their desks and hollered.

Val Holley is a research librarian in Washington, D.C., but his great avocation is writing, and he is a frequent contributor to Traces, the journal of the Indiana Historical Society as well as Menckenia. Currently he is writing a biography of James Dean which will be published by St. Martin's Press in September 1995. He has conducted Mencken tours in New York and is a frequent lecturer on Mencken, Theodore Dreiser, and James Dean. Holley is also an accomplished pianist and plays professionally in Washington clubs.

Mencken and Dreiser: Two Beasts in the Parlor

By Vincent Fitzpatrick



An imposing Theodore Dreiser in 1928. Photo courtesy of the Theodore Dreiser Papers, Special Collections, Van Pelt Library, University of Pennsylvania.

Theodore Dreiser was instrumental in changing the face of modern American literature. Dreiser was a part of the Naturalism movement, which was also embraced by authors Jack London and Stephen Crane. Born in 1871 to a poor family in Terre Haute, Indiana, Dreiser later moved on to Chicago and St. Louis where he worked as a journalist.

In 1900 he released his first novel, Sister Carrie. Loosely based on the experiences of one of his sisters, the book traces the career of Carrie, a small-town girl who, after a series of promiscuous relationships, finds success as a mediocre actress in New York. American readers, used to authors genteelly skirting issues and abhorring amoral behavior, were not ready for the pessimistic realism that Dreiser's writing

exhibited. His publisher, Doubleday, Page, and Co. tried to cancel the contract to publish Sister Carrie. Dreiser forced Doubleday to comply with the contract; the company printed the book but refused to advertise or distribute it.

This incident devastated Dreiser almost to the point of suicide. He was stung by the censorship of his work, in which his greatest sin had been to tell the harsh truth about what he viewed as a hypocritical society. Despite this initial setback, Dreiser continued to write, releasing Jennie Gerhardt in 1911 and The Financier in 1912. He is probably best known for his 1925 work An American Tragedy, in which a young man is executed – unfairly, Dreiser suggests – for the drowning of his pregnant girlfriend.

Like Mencken, Dreiser's penchant for telling the truth as he saw it did not always endear him to readers. These men shared a talent for absolute candor that put a significant strain on their personal relationship which, despite one lengthy interruption, endured until Dreiser's death in 1945.

The friendship between Henry Louis Mencken and Theodore Dreiser proved the most significant literary relationship in each man's career. It also proved one of the most influential unions in American literary history, an alliance whose import rivaled those between Emerson and Thoreau, Melville and Hawthorne, and William Dean Howells and Samuel Clemens. During a pivotal period, the careers of Mencken and Dreiser were intertwined and, to a noteworthy degree, interdependent. Had they not met, each man's career might well have been different – so might the course of American literature during the twentieth century.

They were robust individuals – strongly opinionated and stubborn, writers whose reach sometimes exceeded their

Who reads you? Bums and loafers. No goods.

Theodore Dreiser to H. L. Mencken

grasp. Much to their personal credit as well as to the candor of their writing, neither courted approval. "I don't give a damn," Mencken snorted in one of the more than twelve hundred pieces of correspondence that passed between the men, "what any American thinks of me." Many have made similar statements; Mencken actually meant it.

The men laughed and played and drank together. For a time, they even dated sisters, Estelle and Marion Bloom. Little proved sacred. "Blessed are the pure in heart," Mencken guffawed to his friend as he parodied the Beatitudes, "for they shall leave more for the rest of us." They also fought bitterly, and their relationship followed a common paradigm in human affairs. An early period of intense camaraderie was followed by a series of disputes that led to recrimination. Then came an estrangement followed by a time of reconciliation, when each looked back gratefully upon the other's generosity and laughed about matters that had previously generated rage.

In a number of ways they seemed oddly matched. Mencken was a product of the Baltimore bourgeoisie and celebrated his childhood as "happy days." Dreiser was raised in abject poverty in the Midwest. Mencken skillfully managed his money — he left an estate of about \$300,000 — and never took an advance on a book. For much of Dreiser's career, his finances were a mess, and he lost heavily when the stock market crashed in 1929. Dreiser flaunted convention and called himself a sexual "varietist"; Mencken practiced a Victorian propriety in his personal affairs. Mencken the agnostic mocked Dreiser's lingering religiosity, while Mencken the rationalist scoffed at Dreiser's penchant for mysticism.

According to Joseph Wood Krutch, Mencken wrote the best prose in America during the twentieth century. Dreiser, on the other hand, often succeeded despite his style. Mencken once remarked, not unfairly, that his friend had an "incurable antipathy for the *mot juste*." More important, Dreiser had a profound concern for life's unfortunates, and in his finest work he wrote from the heart. Mencken proved far more cerebral. For him, the underdog in America was not one of life's victims but rather that individual who acquired competence at a trade, paid the bills, and refused to holler for help during bad times. If Dreiser were the proverbial lamb, then Mencken was the tiger.

Their affinities, however, superseded these differences. Both were autodidacts — "Let us thank God that you and I never had no education," Mencken corresponded waggishly — and believed that American literature suffered at the hands of the professors, whom Mencken berated as "literary coroners." Mencken's battles with the academy, on his own behalf as well as Dreiser's, became legendary. Both men suffered terribly, especially during World War I, because of their German heritage. When they were allowed to speak freely, both bludgeoned those jingoists who masqueraded as literary critics.

Both agreed that an author's worst sin was silence. Both wrote prolifically in a variety of genres, Dreiser for fifty-three years and Mencken for forty-nine. Both believed above all else in the writer's need to function freely — to discuss the subject of his choice in the language that best suited his ends. Dreiser was America's most suppressed novelist — Sherwood Anderson called him "the bravest man who has lived in our times" — and Mencken was his staunchest ally.

With his flair for neologism, the Baltimorean dubbed the censors "smuthounds" and "snouters" and "virtuosi of virtue." "The philistines will never run us out as long as life do last," Dreiser exulted to his friend. "Given health & strength we can slake the American Jericho to its fourth sub-story." Together, they assaulted the forces inimical to the growth of a candid, indigenously American literature.

This relationship that did so much for American letters began absurdly with the first correspondence in 1907. *Sister Carrie* had earned Dreiser \$68.40 after its initial publication in 1900. He had to make a living somehow and seven years later found himself the well-paid, thirty-six-year-old editor of a women's fashion magazine called the *Delineator*. Mencken, at twenty-seven, had two books behind him and had joined the Baltimore Sunpapers the year before. He was also ghostwriting articles on childcare for a Baltimore physician. One can't help but laugh: Mencken, the bachelor journalist, writing about pediatrics for Dreiser, a childless, promiscuous magazine editor suffering through a disastrous marriage. (Later, Mencken married, and Dreiser remarried, but neither union produced a child.)

They met during the spring of 1908. (Dreiser recalled seventeen years later that Mencken had beamed on him "with the confidence of a smirking fox about to devour a chicken.") Soon afterwards, Dreiser acquired for Mencken (without his knowing it at the time) his position as book reviewer for the *The Smart Set* magazine, a literary monthly published in New York City. This was Mencken's first national forum and led to his co-editorship of the magazine with George Jean Nathan in late 1914. The experience gained there made possible the huge



Mencken in the parlor where he often visited with his friends. Behind him is the bookcase containing other literary "friends," including Mark Twain's *Tom Sawyer*. Photo by Otto Hagel, 1941. Courtesy of the Enoch Pratt Free Library.

expertise that Mencken showed in editing *The American Mercury*, a magazine containing national commentary about the American scene that debuted in January 1924. More than any other forum, the *Mercury* generated Mencken's immense notoriety during the 1920s, when it was remarked that he was America's most influential private citizen.

Mencken more than reciprocated Dreiser's generosity. Besides publishing Dreiser's writing, Mencken played a variety of roles: confidant, editor and literary agent, pitchman and public defender. He promoted Dreiser in every available forum. Letting his enthusiasm conquer his critical judgment, he called *Jennie Gerhardt* the best American novel after *Huckleberry Finn*. Mencken played up two inconsequential novels, *The Financier* and *The Titan*, as well as *A Traveler at Forty*, and sprang to Dreiser's defense when his publishers grew timid. Although Mencken wrote a negative review of *The Genius*, he spent \$300 of his own money and a considerable amount of time supporting Dreiser when the novel was suppressed. Dreiser could

not have had a more articulate, industrious champion and thanked Mencken for his "valiant and unwearied and even murderous assaults and onslaughts in my behalf."

But nothing so good could last. Both men were growing more self-reliant and hence came to regard one another more critically. Mencken tired of what he saw as Dreiser's penchant for playing the martyr and his association with a variety of aesthetes who, in the Baltimorean's eyes, used the novelist for their own self-interest and hurt his career. Mencken also argued that Dreiser was squandering his talents on a number of projects for which he was not suited. Dreiser, in turn, found Mencken's literary criticism parochial and his personal conduct officious.

The men continued to assist one another in a variety of ways, but a break was inevitable, and this first phase of the relationship ended in early 1926. The catalyst was Mencken's negative, wrongheaded review of Dreiser's novel *An American Tragedy*, which achieved huge popular

and critical success. Disgusted, Dreiser lashed out. "Who reads you?" he wrote to the man who had done far more for him than anyone else living or dead. "Bums and loafers. No goods." Mencken chose not to reply.

During an estrangement of nearly nine years, the men exhibited anger, self-righteousness, and melancholy. They sniped at one another in correspondence with third parties. Although Mencken unenthusiastically reviewed several of Dreiser's books, he did remark, when Sinclair Lewis received the Nobel Prize in 1930, that Dreiser was more deserving. In late 1932, Dreiser was one of the founding editors of the *American Spectator*, a magazine that in part imitated and competed with Mencken's foundering monthly.

During this period, Dreiser's attitudes changed drastically. He renounced his early belief in Social Darwinism and became an "Equitist" who thought that life should be fair. He championed several radical causes and believed that President Roosevelt's New Deal did not go far enough in restructuring the economy. Dreiser also called for novelists and critics to become politically involved.

Mencken's ideas, on the other hand, remained remarkably consistent. He never doubted that the strong person's gain marks the weak person's loss. He scorned radicals as "the dubs and misfits of the world." Mencken excoriated President Roosevelt not only for deficit spending but also for repudiating the traditional American work ethic. Mencken believed that the artist does the most good by writing well and derided the authors of proletarian literature as "illuminators of the abyss."

What's bred in the bone, goes an old saw, is born in the flesh. The fundamental differences in class had finally manifested themselves. The child of poverty looked at America in the Depression and raged and was

Dreiser in 1930. Photo courtesy of the Theodore Dreiser Papers, Special Collections, Van Pelt Library, University of Pennsylvania.

certain that he knew what to do. The bourgeois Baltimorean was equally certain that there was nothing to be done. For Mencken, life's fundamental problems were insoluble, and all efforts to legislate equality conflicted inevitably with the natural law. This winter of discontent between Dreiser and Mencken, which transpired during a watershed in American history, was politically and philosophically the most intriguing phase of the relationship.

Both men were happy when Burton Rascoe's error ended the feud in late 1934. In a pamphlet promoting his *Smart Set Anthology*, Rascoe claimed that Mencken and Dreiser had split because of the novelist's refusal to help during the uproar over "Hatrack." (This undistinguished essay in the *Mercury* generated the most important censorship case of Mencken's career.) Dreiser set the record straight, and Mencken was grateful.

The third period of the relationship, which lasted until Dreiser's death in late 1945, was marked above all else by the men's agreeing to disagree. There were, however, several affinities between radical and reactionary. Both were, at base, isolationists who believed that England was manipulating America for its own self-interest. Both also thought that Roosevelt planned to enter World War II as quickly as possible because of the abject failure of the New Deal. Mencken predicted, erroneously, that the president would lose the election of 1940 if America had not entered the war by that time.

Dreiser moved to California in 1938, and they never saw one another again. The 1940s proved a time of recollection for the men, both literally and figuratively, thousands of miles apart. The voyager, Dreiser, ended up at the end of Walt Whitman's open road in Hollywood's land of glitter and illusion, subjects which had figured so prominently in his best writing.



Mencken's end lay at his beginning. The widower remained back East in the family home that now served, in part, as his tower against tragedy.

Dreiser proved far more effusive. Late in 1943 he looked back, acknowledged Mencken's invaluable aid, and spoke without reserve: "I will love you until the hour of my death." Mencken's reply was self-effacing: "You are far too kind, and I think you exaggerate considerably." An old general recalling the tumult of yesteryear, he continued, "What you forget is how much we both enjoyed the battle."

They indeed had had a lot of fun together. Brazen and powerful, they had paraded about and knocked many an icon from its shaky pedestal. After the storm was over and the parlor was swept clean, American literature had moved beyond what Frank Norris decried as "the drama of the broken teacup, the tragedy of a walk down the block." The Mencken-Dreiser relationship, however, finally meant more than this. Its compelling resonances — the

clash between free speech and censorship, the unceasing struggle between the haves and the have nots, the effect of class upon one's view of the world — tell us a good deal about the American experience during the twentieth century.

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A Love Story: Mencken and Sara

By Marion Elizabeth Rodgers



Mr. and Mrs. H. L. Mencken in a 1933 photograph by A. Aubrey Bodine.
Courtesy of the Enoch Pratt Free Library.

One warm spring evening in 1923, H. L. Mencken gave his annual lecture to the women at Goucher College. Ostensibly the topic was short story writing and publishing, but he purportedly slipped in a few remarks about husband catching. The portly, middle-aged writer was at the height of his fame. A frequent contributor of

iconoclastic pieces on American politics and behavior to the *Evening Sun* and author of books ranging from Nietzsche to the American language to a defense of women, Mencken had antagonized many. In addition, males across the country celebrated Mencken as "America's Best Known Bachelor,"

the patron saint of single men who had stated: "Bachelors know more about women than married men. If they didn't, they'd be married too." Yet once his face crinkled into what James Cain called "that Mephistophelian grin," women were lost to his charm.

Halfway through his lecture Mencken spotted a young woman with dark, bobbed hair and almond-shaped eyes. He was sufficiently impressed to mention the moment in a letter the following day to his friend Philip Goodman, concluding: "It actually astonished me: I always thought education ruined the complexions of women." That same evening Mencken dined with Sara Powell Haardt, Goucher graduate and, at age twenty-five, the college's youngest faculty member. During dinner Mencken discovered that, in addition to teaching English, Sara wrote short stories. He asked if he could see her work; she promptly sent him a letter on May 20, 1923:

Dear Mr. Mencken:

Before I get stuck in Alabama for the rest of the summer I want you to get me straight on this short story business. My ideas and the old notions I had are squirming like a bucketful of bait. How does one do it? I mean, see you . . . Is there any time, then, when you are not too busy?

*Cordially yours,
Sara Haardt*

She could have hardly expected an immediate answer. Mencken was very much sought after; he used to say that he was so infernally harassed by bores that he could never get any work done. Nevertheless, eight days later he replied:

Dear Miss Haardt:

I'll be delighted. Let us meet at Dominique's on Thursday at 12.30. I am just in from Bethlehem, Pa., after



The Soulful Highbrow, Sara Haardt, as she appeared in the 1921 Goucher college Donnybrook. Courtesy of Goucher College Archives.

hearing the Bach Choir and discovering excellent beer at 10 cents a glass!

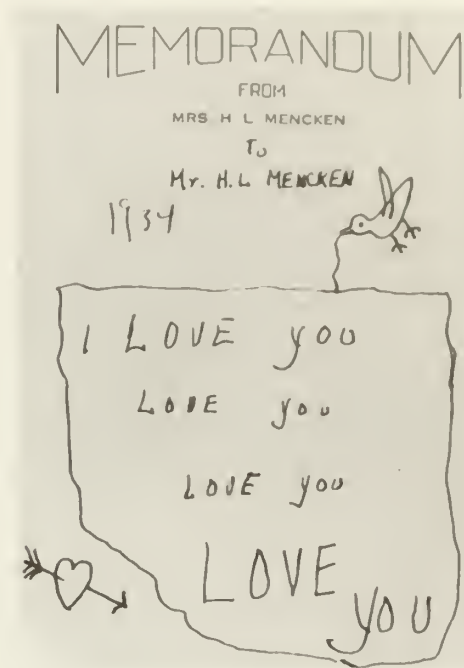
*Sincerely yours,
H. L. Mencken*

Thus began a correspondence that would consist of more than seven hundred letters, letters that show a tender, courtly Mencken rarely seen by the public, as he gradually fell in love with his young protégée. She kept every note he ever wrote her, some five hundred letters. About half of these were sent when he was out of town, but many were exchanged when both Henry and Sara were in Baltimore, a practice not uncommon in that day, nor for Mencken, who despised the telephone. ("No man," he wrote, "could hear his phone ring without wishing bitterly that Alexander Graham Bell had been run over by an ice wagon at the age of four.")

After experiencing what she called "dog days" at Goucher College, Sara looked forward to their meeting as the "only inspiring thing that could happen." As they sat together, they discussed authors of mutual interest and Sara's short stories. Henry ate with gusto, while Sara ate like an "Armenian refugee," according to Mencken, "picking on fruit salads and other cobwebs."

To anyone observing, the sight would have seemed incongruous: the stocky journalist in a wrinkled suit with the table manners of, as he himself put it, a Cro-Magnon man; and the willowy, delicate woman eighteen years his junior, with the soft Southern drawl of a region he had previously ridiculed, saying Southerners were "vegetables" with no more sense than a "rutabaga." But Sara possessed a rare quality that Mencken had always admired in people: a talent for listening. She was also understanding, insightful, and witty — the sort of woman, said R. P. Harris, one of her admirers, who in "a less prosaic age inspired men to go out in the field of honor and shoot each other full of holes."

Sara Powell Haardt was born in 1898 in Montgomery, Alabama, a sleepy Southern town where everyone knew everyone else, in which the Haardt's belonged to a small circle of respectable families. As a child, Sara felt constricted by this stultifying atmosphere of gentility and insularity. In the autumn of 1916 she escaped, boarding the train for the long ride north to Goucher College, a mass of gray buildings in the heart of Baltimore. When she was not drinking Coca-Colas or rallying as a suffragette, she worked. She once said that the Goucher undergraduate's most distinguishing characteristic was her devotion to work and Sara, described as a "Soulful Highbrow" in the school's yearbook, worked harder than most. A history major, she took many English,



A 1934 note from Sara to her husband. Courtesy of the Enoch Pratt Free Library.

philosophy, and psychology courses (perhaps just as well, for Mencken maintained that a steady diet of literature only produced "learned idiots"). She put in long hours as editor of the yearbook and literary magazine. But there was another side to Sara, a woman that other students found fascinating, exotic, and beautiful.

She had, recalled a classmate, a "wicked sense of the ridiculous" that contrasted with her "tragic feeling for the beauty and mutability of all things," adding that her "keen tongue" frequently belied her "soft drawl." Uninhibited, Sara always spoke her mind. When Professor Bell tried to reconcile evolution with the Bible, many students were horrified at his assault on the Scriptures. Not Sara. She ridiculed her classmates' naivete, telling them "you all want to bring miracles out of hats."

Getting married, like getting hanged, is probably a good deal less dreadful than it has been made out.

H. L. Mencken

Sara's four years at Goucher College stimulated her curiosity and broadened her intellectual horizons. Montgomery became more and more difficult to accept each summer vacation. Two years after she graduated, Sara accepted an offer from Goucher College to join the English faculty at \$1,500 a year. Her students thought Professor Haardt was mysterious, "a born writer who *looked* a born heroine." Many of them tried to imitate her graceful movements, others her large handwriting. Some believed the gossip that her heart was quite broken. It was not. Later that academic year H. L. Mencken entered her life. Before long, Sara was meeting him almost every week.

Before going to lunch they would usually meet for a discreet, Prohibition-era drink at the old Timanus Rock mill, a run down structure that stood to the side of the Cedar Avenue bridge near Druid Hill Park. Henry and Sara could watch the stream and feel practically lost within the city. Sometimes, at Mencken's request, Sara would smuggle some native Alabama moonshine in her typewriter case so Mencken could conduct a private "scientific study." The results, as noted in his October 16, 1923 letter:

I have waited for the report of the medical examiners before reporting myself. They say there is no permanent damage. After the first swig my blood pressure jumped to 170, but that is not alarming at my age. There ensued a great ringing in the ears, with flashes of orange light. Then a slight hemiplegia, with sensations of star shells exploding in my head. Then gradual anaesthesia, then coma. Then, recovery. A potent refresher. I shall try some of it on my pastor.

Sara Haardt's biggest weakness was her health. In late 1923 she was ill throughout the Christmas holidays with acute bronchitis bordering on pneumonia. Shortly afterwards doc-

tors discovered a tubercular shadow as big as an orange near the back of her left lung. Henry immediately contacted his medical friends and had her admitted to Maple Heights Sanatorium, near Sparks. During her twelve-month convalescence Baltimore had its coldest and wettest year. Nonetheless, Mencken battled the elements and puffed his way up the sanitarium's hill, which he nicknamed the Alp.

February 23, 1924

Dearest Sara:—

. . . I got down the hill in fifty-seven seconds, counting two flops on my caboose. At the bottom I ran into a Paleozoic stratum full of the bones of sword-tooth tigers, cave hyenas, and Neanderthal man. The mud came up to my knees. But what is mud to a hero of the wars? I fought my way out, and had a long palaver with the watchman at the crossing. He told me that there were many stills in the vicinity. God knows what is to become of the Constitution.

I refuse to believe that you are ill. Today you looked superb. I suspect that I am mashed on you; nevertheless, my eyes are still reliable. Ich küss die Hand! (I kiss your hand).

Yours, HLM

On his visits he brought Sara sherry to disguise the taste of milk and eggs, books to cheer her up, and his own articles. While visiting he would brainstorm with her about new ideas for more articles and books he was writing. On March 5, 1924 he wrote:

Unless you forbid it absolutely I'll present myself on Saturday and offer my respects. Your letter is somewhat occult: am I forbidden to come? And shall I bring the jig of sherry, or are you offen the stuff? Oh, you wimmen! . . . How am I to write another [article] unless I am refreshed? May I say with all respect if you don't know the process of ideational genesis in an artist then

you are a hell of a psychologist? I have to talk the stuff out first, and you are the victim.

By December Sara had returned to Alabama to recuperate because the sanitarium was so costly. Henry missed her a great deal, more than he allowed himself to say. He usually hid his true feelings behind joking banter, but it was not hard to see he was falling for her in his note of March 4, 1925:

. . . Friend Sary, I miss you like hell. I have, in fact, transferred my eating from the Marconi to Max's place in Park Avenue. If you were at hand I should probably risk your yells by trying to neck you. I have been practicing on a fat woman. When we meet you shall see some technique!

The romance between Henry and Sara developed slowly. After all, Mencken had many female friends. There were women whom he encouraged with their writing, or associated with socially. Then there was his set in New York, a string of dancers and chorus girls from the theater and night clubs, blondes who hung on his elbow and called him "Menck," who thought he was "sweet" and "adorable," and whom he egged on (thus inspiring Anita Loo's *Gentlemen Prefer Blondes*). And then there were the celebrated acquaintances: the opera singer, Gretchen Hood; the film actress, Aileen Pringle; the journalist, Bee Wilson; and a host of others biographers may never know about.

Marriage, of course, was the furthest thing from Mencken's mind. After his misadventure with the deliciously vivacious, but emotionally explosive Marion Bloom, a young writer he had met in 1914 and courted, loved and argued with until her sudden marriage to another in 1923, Mencken was apparently not eager to become seriously involved with any one woman. Moreover, as *Smart Set* co-editor, George Jean Nathan, had

The marriage of a first-rate man, when it takes place at all, commonly takes place relatively late.

H. L. Mencken

shrewdly observed to the press: Mencken had not married because he was already living the life of a married man—he lived at home with his mother. But with Anna Mencken's death in 1925, and Sara's return to Baltimore in 1926, more often than not it was Sara whom Mencken asked to be by his side whenever he played host.

In all fairness it should be remembered that Sara, too, had her admirers, and Mencken could be possessive if she appeared to be enjoying other men's company too much. Occasionally R. P. Harriss would take her to the roof garden of the Southern Hotel for dinner and an evening of dancing (a talent Mencken did not possess). Mencken had his way of showing his disapproval, by either a slight stiffening of manner when the two men next met, or an overly extravagant comment about Harriss being the handsome young blade.

By 1928, in a letter to Lillian Gish, Mencken cryptically refers to "my unfortunate love affairs." One can almost hear him sigh with exhaustion. First, there was the question of Marion Bloom, recently divorced, who had reappeared in Baltimore; not to mention Aileen Pringle, who continued to deluge him with daily letters; plus Gretchen Hood, fiercely nursing hopes for marriage — all of which probably added more confusion to his already disordered romance with Sara.

Friends of Sara inquired about Mencken's progress toward marriage: "Do let me know what progress H. L. has achieved in 'making haste slowly,'" said one. When Mencken and Sara were seen together at a weekend party and the possibility of marriage was broached, Mencken responded: "The idea is charming! Ah, that it could be executed! But I already have one foot in the cemetery, and spies hint that she is mashed by a rich Babbitt in Birmingham, Alabama."



A Yardley cartoon from the Sun celebrates Mencken's voyage from Hollins Street to his residence with Sara on Cathedral Street. Courtesy of the Enoch Pratt Free Library.

Women who knew both Mencken and Sara, however, had a sixth sense about the relationship. It never occurred to Mencken's male friends that there was any likelihood that he would marry Sara, or anybody else for that matter. When Hamilton Owens of the Sunpapers was visiting friends in Philadelphia, the first question asked was, "When is Henry going to marry Sara?" He replied, "Don't be silly. Henry isn't going to marry anybody. He's a confirmed bachelor." They looked at each other, knowingly and said, "That's what you think."

Indeed, Sara was increasingly filling the void in Mencken's life, mostly left vacant by the death of his mother. He, in turn, was not only her counsel in literary matters, but her comfort during her increasingly more frequent and severe bouts of ill health. In 1929, she took a turn for the worse. From

May to September she lay convalescing at Union Memorial Hospital until it became evident that one of her kidneys had to be removed to keep her alive. At best, she had but three years to live. Mencken vowed to make those last three years "the happiest years of her life." The letters he wrote after that period were among the most romantic he ever sent. As he sailed for the Naval Conference in London on December 27, 1929 he wrote her:

Dear Sara:

How lovely you are . . . You will never know how much I think of you, and depend on you, and love you.

Yours ever, H.

He had always maintained "If I ever marry, it will be on sudden impulse, as a man shoots himself." Therefore, in 1930, when it was announced the fifty-year-old Mencken was to wed Sara, newspaper headlines whooped "Mighty Mencken Falls," and one reporter went on to observe "Bachelors are aghast and sore afraid, like sheep without a leader." For weeks publications reprinted Mencken's statements ridiculing the institution of marriage, to which he replied "Like all other infidels, I am superstitious and always follow hunches; this seemed to be a superb one."

Their marriage, by all accounts, was a happy one. Sara's calm, Southern ways and quiet mastery in running the household at 704 Cathedral Street offered him a stable haven from the maelstrom of daily life. Her values and outlook were more in harmony with his own upbringing: "Henry is a Victorian, though he won't admit it," she observed to one reporter, adding, "So am I."

Moreover, Sara had literary talent. Her stories examining themes of poverty and prejudices that held many Southerners prisoner were honored three times in collections of the *Best Short Stories of the Year*. Critics saw her as one of the more promising



Mencken en route to England aboard the S.S. Bremen, two weeks after Sara's death in 1935. Courtesy of the Enoch Pratt Free Library.

Southern writers, and by the time of her marriage she was well established as a freelance author. During the Depression, when Mencken's works were selling slowly, he took special pride in Sara's writing. In a 1933 letter to a friend he remarked, "Sara sold more stuff within the last month than she has ever sold before in a whole year. Moreover, she is beset with orders. Thus, I hope she'll earn enough by 1934 to support me with considerable decency."

To her friends at Goucher College, Sara expressed guilt that Henry had to come home, again and again, to a sick wife. Mencken and Sara's doctors were all deeply impressed by the courageous, patient way Sara faced suffering and pain: "She never uttered a syllable of complaint," Mencken marvelled in his tender tribute to his wife in his introduction to *Southern Album*,

a collection of her short stories which he edited upon her death. The ultimate hypochondriac, Mencken kept a careful journal recording his own coughs, sniffles and sneezes; whenever he had a bout of hay fever he moaned and complained and said he felt as depressed as a Christian.

When Mencken was away on business, Sara would write to say the apartment felt like "a tomb." If she was visiting her family in Alabama, Mencken would write he felt lonely without anyone at home to watch his table manners or tell him to eat more slowly.

September 2, 1934

Darling:-

This is a lonely life, being a grass-widower. When I came in last night the house seemed like a morgue . . . You don't need it, but I append a certificate that I love you. And to excess! These four years, in fact, have made me your slave, and by the time we have gone ten I'll be in a completely lost and abject state.

Yours, H.

Their marriage would last but eight months more. By the end of the year Sara was bedridden, and by spring 1935 she was no better. Mencken dropped all of his plans and stayed by her side at Johns Hopkins. Once her tuberculosis spread to her spine, Mencken went home, and, to combat feelings of despair, wrote letters to his friends. "What is directly ahead I don't know," he wrote, three days before her death. "She fights magnificently in the shadows, with a strong heart, and a steady pulse. But it can't be long now." On May 31 Sara Powell Haardt died at the age of thirty-seven, ending what Mencken had described as "a beautiful adventure."

There were those, like his friend, Alfred Knopf, who believed Mencken married the fatally doomed Sara

Haardt out of pity. How Mencken characterized the marriage in some of the most introspective entries of his diary, then, becomes the more interesting. "It is amazing what a deep mark she left upon my life," he observed on the fifth anniversary of her death.

It is a literal fact that I still think of Sara every day of my life, and almost every hour of the day. Whenever I see anything that she would have liked I find myself saying I'll buy it and take it to her, and I am always thinking of things to tell her . . . I can recall no single moment during our years together when I ever had the slightest doubt of our marriage, or wished it had never been.

Ten years after her death, Mencken admitted "I think of her with tenderness and a kind of longing." He continued to long for her throughout the pages of the diary.

As he went through her papers he discovered the music to a song she particularly liked to play on her record player. Years later, Mencken would write of its "prophetic" refrain:

*It exists only once,
It doesn't come again;
It's too beautiful to be true . . .
Perhaps it will be gone tomorrow.*

Copyright 1993 by Marion Elizabeth Rodgers and the Enoch Pratt Free Library for the Estate of H. L. Mencken

Marion Elizabeth Rodgers is completing a biography of H. L. Mencken to be published by Oxford University Press in 1997. She is the editor of *Mencken and Sara: A Life in Letters* (Doubleday, 1992), as well as *The Impossible H. L. Mencken: A Selection of His Best Newspaper Stories* (Doubleday, 1991). She asks that anyone with anecdotes, letters or photos relating to HLM contact her care of the Mencken Society.

Humanities in the Nation

Recent NEH Grants

The following institutions have recently received grants from the National Endowment for the Humanities.

Coppin State College, Baltimore. Up to \$30,000 in outright funds to support *Ph.D. in Geography*. Patrick J. May, Project Director.

Esprituth Films, Inc., Potomac. Up to \$80,000 in outright funds to support the scripting of two programs in a three-hour documentary on the life and work of Samuel Clemens (Mark Twain). Sandra W. Bradley, Project Director.

Friends School of Baltimore, Inc., Baltimore. Up to \$296,000 in outright funds and up to \$40,000 in matching funds to support two consecutive four-week national summer institutes on the Russian language and culture for fifty teachers of Russian from secondary schools and small colleges. Zita D. Dabars, Project Director.

Johns Hopkins University, Baltimore. Up to \$103,974 in outright funds to support *Social and Economic History of the Plantation Complex, 1450-1890*. Philip D. Curtin, Project Director.

Up to \$21,641 in outright funds to support the upgrading of the Eisenhower Papers' computer system. Louis P. Galambos, Project Director.

Up to \$89,064 in outright funds to support *American Modernism and the Emergence of Cultural Identity*. Walter B. Michaels, Project Director.

Johns Hopkins University Press, Baltimore. Up to \$7,000 in outright funds to support the publication of a volume of the papers of Dwight David Eisenhower from January to November 1953. Robert J. Brugger, Project Director.

Up to \$7,000 in outright funds to support the publication of a study of voting patterns and social relationships in Oregon in the 1850s. Robert J. Brugger, Project Director.

Up to \$7,000 in outright funds to support the publication of a history of women scientists in the United States from the 1940s to the early 1970s. Henry Y. K. Tom, Project Director.

St. Mary's College of Maryland, St. Mary's City. Up to \$165,098 in outright funds to support a five-week summer institute for twenty-four undergraduate faculty members on classic texts of the Chinese cultural tradition. Henry Rosemont, Jr., Project Director.

Stone Lantern Films, Inc., Glen Echo. Up to \$100,000 in outright funds to support scripting of a four-part documentary film series on the history of American public schools. Sarah Mondale, Project Director.

Recent American Council of Learned Societies Grants

The American Council of Learned Societies recently announced that Peter A. Dorsey, Associate Professor of English at Mount Saint Mary's College, Einmitsburg, has been awarded a grant for *Common Bondage: The Figuration of Slavery in Antebellum America*.

James Madison Memorial Foundation Fellowship Program

The James Madison Memorial Fellowship Foundation, a small federal agency, offers fellowships to experienced and prospective secondary school teachers of American history, American government, and social studies in grades 7-12 for graduate study of the principles and development of the United States Constitution and Bill of Rights. For further information contact James M. Banner, Jr., Director of Academic Programs, James Madison Memorial Fellowship Foundation, 2000 K Street, N.W., Suite 303, Washington, DC 20006-1809.

Oral History Association Awards Program

The Oral History Association announces the inauguration of an awards program to recognize outstanding work in oral history in several categories. In 1995 and subsequent odd-numbered years, three awards will be made: for a book that draws upon oral history in a significant way or significantly advances understanding of important theoretical issues in oral history; for a nonprint format production, including film, video, radio program or series, exhibition, or drama, that makes significant use of oral history to interpret a historical subject; and to a precollegiate teacher who has made exemplary use of oral history in the classroom. For further information contact Jan Dodson Barnhart, Executive Secretary, Oral History Association, Box 3968, Albuquerque, NM 87190-3968. Deadline for submissions for the 1995 awards is April 1, 1995.



*Mencken in a photo by Alfred A. Knopf.
Courtesy of the Enoch Pratt Free Library.*

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Humanities in Maryland

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Fiction

Greenfire, HomeBody, and Man Trap, all by Louise Titchener

The Horse You Came In On, Martha Grimes

Houses of Stone, Barbara Mertz (writing as Barbara Michaels)

Save Me, Joe Louis, Madison Smartt Bell

True Crime, Michael Mewshaw

The Watery Hell, Ray Thompson

Biographies

H. L. Mencken: My Years as Author and Editor, edited by Jonathan Yardley

The Man Who Knew Infinity: A Life of the Genius Ramanujan, Robert Kanigel

Remember Laughter, A Life of James Thurber, Neil A. Grauer

Sister Aimee: The Life of Aimee Semple McPherson, Daniel Mark Epstein

Thirty-five Years of Newspaper Work: A Memoir by H. L. Mencken, edited by Fred Hobson, Vincent Fitzpatrick and Bradford Jacobs



Thomas Paine: Apostle of Freedom and Thomas Paine and the Religion of Nature, both by Jack Fruchtman, Jr.

History

The Bill of Rights, Our Written Legacy, Joseph A. Melusky and Whitman H. Ridgway

Bringing Back the Bay: The Chesapeake in the Photographs of Marion E. Warren and the Voices of Its People, with Mame Warren

Gardiner Generations (Volumes 1 and 2), Thomas Richard Gardiner

The Old Steam Navy: The Ironclads, 1842-1885, Donald L. Canney

West Virginia Central and Pittsburg Railway Company, prepared by Sam Griffin

Development Director Departs

The Maryland Humanities Council says farewell to Development Director Shelley C. Maus. Ms. Maus, who joined the staff in July 1994, helped the Council launch its annual giving campaign and to develop Humanities For Maryland, a group of young volunteers. We miss Shelley's ready smile and positive attitude but wish her much success in her new job with the Johns Hopkins University, Baltimore.

Maryland Humanities Council Elects Officers and New Member

The Maryland Humanities Council announces its new officers for 1994-95. They are: Dr. George H. Callcott, Chairperson and President, former Professor of History at the University of Maryland College Park; Mr. Raymond V. "Buzz" Bartlett, First Vice Chairperson, Director of Community and Public Relations for Martin Marietta Aero and Naval Systems, Bethesda; Robert B. Kershaw, Esquire, Second Vice Chairperson, managing principal of the commercial litigation firm of Quinn, Ward and Kershaw; Gwendolyn E. Freeman, Fiscal Agent, teacher for English, psychology, theater and communications arts at Stephen Decatur High School, Worcester County; and Professor Taunya Lovell Banks, Legislative Liaison, professor at the University of Maryland School of Law.

The Council also announces the election of a new member, Dr. Rhoda M. Dorsey, President Emeritus of Goucher College. She takes the place of retiring member Dr. Jack R. Harris, president of Jazel, Inc., Gaithersburg.

From the Resource Center

The following tapes may be borrowed from the Maryland Humanities Council's Resource Center. For further information call Polly Weber at 410-625-4830.

Voices and Visions: Emily Dickinson

Part of a thirteen-part series on American poets, this episode looks at the reclusive poet's accomplishments, education, and interests; dispels the belief that she was unworldly and naive, and considers why her poems were not appreciated during her lifetime. (1988, 60-minute VHS tape)

William Faulkner: A Life on Paper

A profile of the life of William Faulkner, this program blends interviews with people who knew him with excerpts from his books. (1991, 120-minute VHS tape)

Waiting for Beckett

This documentary explores the life of infamous writer Samuel Beckett, including interviews with friends and colleagues from his early years in Ireland to his years in southern France as a supporter of the World War II resistance movement. (1993, 86-minute VHS tape)

Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less, should be submitted at least six weeks before your project begins. There are no set deadlines for minigrants. Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
February 15, 1995	March 31, 1995	May 6, 1995
June 15, 1995	July 31, 1995	September 16, 1995

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project through the Council's matching program.

Gloria Naylor: Author in Residence



Gloria Naylor. Photo by Marion Ettlinger.

The Maryland Humanities Council is pleased to announce its upcoming author residency with Gloria Naylor. Ms. Naylor is a writer for theatre, film and television and the author of the internationally-acclaimed quartet of novels: *The Women of Brewster Place*, *Linden Hills*, *Mama Day*, and *Bailey's Cafe*.

The Women of Brewster Place, a portrait of the strengths, struggles, and hopes of black women in today's America, was awarded the 1983 National Book Award for first fiction. It was later adapted into an Emmy-awarded mini-series starring Oprah Winfrey, as well as a weekly television program, *Brewster Place*. As president of an independent production company, One Way Productions, Ms. Naylor strives to develop quality children's programming for stage, television and film. Most recently, One Way has been commissioned to create an original children's play for the Lincoln Center Institute that is slated for production in 1996.

During her stay, Ms. Naylor will give several public presentations in central Maryland including:

April 12, 1995

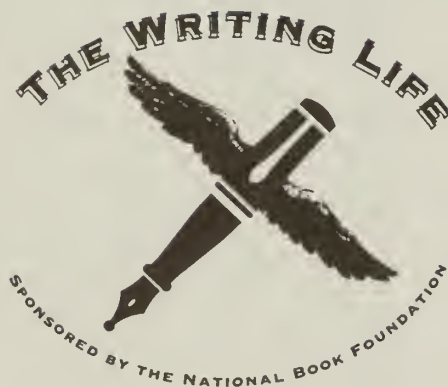
7:00 p.m. Prince George's County Memorial Library
New Carrollton Branch
Lecture/discussion and book signing

April 13, 1995

2:00 p.m. Howard County Library
Lecture/discussion

7:00 p.m. Howard Community College
Keynote address, followed by a
reception and book signing

This program is a part of *The Writing Life* program funded by a grant from the Lila Wallace-Reader's Digest Fund through the National Book Foundation. If you would like further information about these programs, contact Judy Dobbs, 410-625-4830.



Errata

Maryland Humanities, July/August 1994:

p. 3 - The photograph is of a bathhouse at Trentham Plantation. It was incorrectly identified as a gardenhouse at Montpelier.

p. 14 - Due to a printing error, the Charles Willson Peale painting of his garden at Belfield was reversed.

Maryland Humanities, September/October 1994:

p. 29 - The quotation from Henry Louis Mencken should read: "If, after I depart this vale, you ever remember me and have thought to please my ghost, forgive some sinner and wink your eye at some homely girl."

FROM:

MARYLAND HUMANITIES COUNCIL
601 North Howard Street
Baltimore, MD 21201-4585

Calendar of Humanities Events

The following programs, scheduled to take place between December 1994 and March 1995, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since dates and times are subject to change, we suggest you contact the project director before attending any event.

Exhibits

Through January 1	<p>Labor of Love: An exhibition by artist Willie Cole</p> <p>Features sculptures created from baked bread that raise questions about human life and reproduction.</p> <p>Location: Baltimore Museum of Industry, Baltimore</p> <p>Contact: Lisa Corrin, 410-333-8600</p> <p>Sponsor: The Contemporary</p>
December 1 through March 31	<p>Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians</p> <p>Focuses on the drastic environmental changes that occurred when the European, African and American Indian cultures came together in the New World.</p> <p>Location: Allegany Community College, Cumberland</p> <p>Contact: Cynthia Requardt, 410-516-5493</p> <p>Sponsor: The Milton S. Eisenhower Library Johns Hopkins University</p>

December 5- March 31	<p>Changing Places, Changing Faces: Montgomery County, 1944-1994</p> <p>Examines the physical changes in the Montgomery County communities of Silver Spring, Gaithersburg, Bethesda, and Rockville as well as the growth of the county's many ethnic populations.</p>
December 5-19: December 19- January 15	<p>Suburban Hospital, Bethesda</p> <p>City Place Mall, Silver Spring</p>
January 16- March 1	<p>Rockville (call for exact site)</p>
March 2-31:	<p>Asbury Village, Building 415, Gaithersburg</p> <p><i>Two symposiums connected with the exhibit will be held during March:</i></p>
March 11	<p>"Physical Changes and Urban Development in Montgomery County over the Last Fifty Years"</p> <p>Location: County Council Office Building, Rockville</p>
March 12	<p>"Demographic Changes in Montgomery County Over the Last Fifty Years"</p> <p>Location: Asbury Village, Building 415, Gaithersburg</p> <p>Contact: Mary Kay Harper, 301-340-2825</p> <p>Sponsor: Montgomery County Historical Society</p>
December 11- January 29	<p>Now I See Kiev in My Dreams: Words and Pictures of New Americans by Cindy Gail Konits</p> <p>Documents the acculturation process of recent Jewish immigrants from the Soviet Union through photographs and oral history excerpts in a bilingual interpretive format.</p> <p>Location: Jewish Community Center of Greater Washington, Rockville</p> <p>Contact: Karen Falk, 301-881-0100</p> <p>Sponsor: Jewish Historical Society of Maryland</p>

January	Generation to Generation, Sister to Sister, Friend to Friend
	Examines the historical role of the YWCA in responding to the changing needs of women.
	<i>Several programs connected with the exhibit will be held during January:</i>
January 8 2:00 PM	"When Women Get a Working Life" with Karen Olson; "Profile of the Working Woman in the Baltimore Canning Industry" with Linda Shopes, and "African Women Workers in Baltimore and Maryland" with Cynthia Neverdon-Morton
January 15 2:00 PM	"The Historical Role of the African-American Woman during the Antebellum Period in Baltimore, 1840-1860" with Bettye J. Gardner and "Baltimore Women — Pacifism and Social Reform" with Jo Ann Robinson
January 22 2:00 PM	Workshop on "Celebrating Your Organizational History" featuring lectures by Edward Orser on oral histories and methods of archiving and restoring photographs and documents.
	Location: Baltimore Museum of Industry, Baltimore
	Contact: Susan Corden, 410-685-1460
	Sponsor: YWCA of Greater Baltimore, Inc.

January 15- June 18	African-American Children's Literature: Prism of Black Culture and History
	Features children's books by black writers and illustrators, focusing on their use as tools for learning about the culture of African-American communities.
	Location: Banneker-Douglass Museum, Annapolis
	<i>A symposium connected with the exhibit will be held on February 25 at 9:00 AM</i>
	Location: Holiday Inn, Annapolis
	Contact: Barbara Jackson-Nash, 410-974-2893
	Sponsor: Banneker-Douglass Museum Foundation, Inc.

Permanent Exhibit	The Home Front in Frederick during the Civil War
	Tells the story of the divided Union and Confederacy loyalties of the Bear family and interprets the impact of the Civil War on families and communities in Frederick County.
	Location: Historical Society of Frederick County, Frederick
	Contact: Gayle Denny, 301-663-1188
	Sponsor: Historical Society of Frederick County
Scheduled early 1995	The Old Central School and African-American Education in Calvert County
	Looks at the history of African-American education in Calvert County from the end of the Civil War to the Civil Rights movement.
	Location: Call for exact sites.
	Contact: Julia King, 410-586-0050
	Sponsor: Calvert County



Mencken in his backyard at 1524 Hollins street. Photo by Edgar T. Schaefer, 1928. Courtesy of the Enoch Pratt Free Library.

Programs

War and Sociology: A Film Retrospective

Series of prize-winning films accompanied by commentary and discussion with humanities scholars.

December 16
7:30 PM

Five Easy Pieces

Location: Multi-purpose room, Wiseman Center, Bowie State University, Bowie

Contact: Mario Fenyo, 301-464-7546

Sponsor: Bowie State University

Images of Women II

Lecture/discussion series examining images of women in art. All lectures will be held in Price Auditorium, Hood College, Frederick.

February 8
7:00 PM

"Woman: Her Image in Traditional African Art" with Roslyn Walker

February 15
7:00 PM

"Female and Feminine in Native North American Art: Now You See Her, Now You Don't" with Amelia Trevelyan

March 1
7:00 PM

"Images of Women in Hindu Mythology" with Swati Bhise

March 22
7:00 PM

"Pandora's Box: Images of Women in Classical Greece" with Ellen Reeder

Contact: Anne Derbes, 301-663-3131

Sponsor: Hood College

Commemoration of the 50th Anniversary of World War II

Features humanities scholars and local citizens with personal experiences of the period in a series of six monthly presentations commemorating the 50th anniversary of the war. All presentations will be held at Garrett Community College, McHenry.

February 16
7:00 PM

"Crime and Punishment," lectures by George O. Kent, John Allen Maxwell, and Susan Crawford

February 23
7:00 PM

"Crime and Punishment," presentations by community speakers

March 23
7:00 PM

"Arts and Humanities Legacy," lectures by Karl Larew and Stephen Herman

March 24
(call for time)

Concert by United States Air Force Band, Airmen of Note

March 30
7:00 PM

"Arts and Humanities Legacy," presentations by community speakers

Contact: Lillian Mitchell, 301-387-3059

Sponsor: Garrett Community College

Publication of Historic Booklet on the History of the Black Community of Catonsville, Maryland

Illustrated booklet on the history and contributions of local families, churches, and businesses and organizations to the black community of Catonsville.

March 12
2:00 PM

Initial distribution of the booklet will be accompanied by a program featuring lectures by Louis Diggs, Edward Orser, Charles Camp, and Lenwood Johnson.

Location: Baltimore County Public Library, Catonsville

Contact: Louis Diggs, 410-747-6812

Sponsor: Friends of the Catonsville Library

Samson: Biblical Strongman, Operatic Hero

Lecture/discussion program will compare the Biblical tale of Samson and Delilah with Saint Saens' operatic retelling of the story.

March 5
12:30 PM

Lectures by Barry M. Gittlen and Kenneth Meltzer followed by a videotaped presentation of the opera

Location: Herman and Rosa L. Cohen Auditorium, Baltimore Hebrew University, Baltimore

Contact: Judith Meltzer, 410-578-6917

Sponsor: Baltimore Hebrew University

Lavish Legacies: Quilt Voices

Living history performance based on the diaries of the women who created Baltimore album quilts between 1846-1854.

March 9
11:00 AM

Harford Community College, Bel Air

March 10
7:30 PM

Salisbury State University, Salisbury

March 13-16
10:00 AM

Prince George's Community College, Largo

March 16
7:00 PM

Prince George's Community College, Largo

March 19
4:00 PM

Hood College, Frederick

March 24
8:00 PM

St. Mary's College of Maryland, St. Mary's City

Contact: Barbara Weeks, 410-685-3750

Sponsor: Maryland Historical Society

Traditional Asian Music Lecture/Concert Series

Series of lecture programs features discussion about ancient instruments and music forms in traditional Asian music. All programs held in the Fine Arts Concert Hall, Towson State University, Towson.

March 18
7:30 PM

Lecture on Vietnamese music with Phong Nguyen

8:15 PM

Concert with Phony Nguyen Ensemble

Contact: Suewhei Shieh, 410-830-2807

Sponsor: Towson State University

An Evening with William Faulkner

March 30
8:00 PM

Living history performance on the life of the Nobel prize-winning author.

Location: Parkside High School, Salisbury

Contact: Elinor Cabbage, 410-334-2800

Sponsor: Wor-Wic Community College



Mencken in his backyard at Hollins Street, four months before his death in January 1956. Photo by A. Aubrey Bodine. Courtesy of the Enoch Pratt Free Library.

Maryland's Best Kept Humanities Secrets:

H. L. Mencken House

H. L. Mencken House
1524 Hollins Street
Baltimore, MD 21223
410-396-7997

Hours:
November - March
Saturdays, 10 a.m. - 4 p.m.
Sundays, 12 - 4 p.m.

April - October
Saturdays, 10 a.m. - 5 p.m.
Sundays, 12 - 5 p.m.

Admission:
Adults, \$2.00
Military personnel, \$1.60
Seniors 60 years and older, \$1.50
Youth 4 - 18 years, \$1.50
Youth under 4 years, free
Group rates available, call
410-396-3279

Designated a national historic landmark in 1985, the H. L. Mencken House is owned and operated by the Baltimore City Life Museums. The Sage of Baltimore lived in this rowhouse from 1883 to 1956, except for the duration of his marriage to Sara Haardt when Mencken lived at her Cathedral Street residence.

The house is furnished much as it was when Mencken lived within its walls. The bookcase in the parlor contains many of the books he read and treasured as a young boy, including volumes by his favorite author, Mark Twain. The baby grand piano was often used by the Saturday Night Club

when they met in Mencken's home. The second floor study contains memorabilia collected by Mencken during his life, including a death mask of composer Ludwig von Beethoven.

A photographic exhibit inside the house features numerous pictures of Mencken in his later years taken by A. Aubrey Bodine. Many of the photographs were taken in the garden, which is also open to the public. It contains a grape arbor and numerous fruit trees, as well as a pony shed.

For further information contact curator Victoria Hawkins, 410-396-5290.



At his home on Hollins Street, the Sage muses at the piano and relaxes in the parlor with his reading.



An Interview with Dr. Robert I. Cottom, Jr.

By Barbara Wells Sarudy



Dr. Robert I. Cottom, Jr.

In this issue of Maryland Humanities, we feature the council's own curmudgeon, Dr. Robert I. Cottom, Jr. Since June 1993 he has served as production editor for Maryland Humanities, offering us his sage advice – sometimes solicited – on our magazine as well as on a myriad of other topics. He has started Publishing Concepts, a new regional press to feature history, commentary, and fiction. Dr. Cottom received an A.B. in history from Lafayette College and a PhD. from the Johns Hopkins University with a specialty in nineteenth-century American history – a continuing passion that most recently led him to write Maryland in the Civil War: A House Divided. People pay him to lecture on the Civil War. He lectures us on most everything else for free. We simply couldn't do without him. He is a treasure.

Why did you get a PhD in history?

I'd gone into college intending to be a lawyer, but I came out a history major in 1968 with plans to go to graduate school at Chapel Hill and teach at the college level. Then I got drafted and sent to Vietnam, and history became an imperative. I wanted to do what I could so that what I was seeing wouldn't happen again.

I was re-accepted at Chapel Hill, but my wife-to-be got a job teaching in Baltimore and remarked that there was a pretty good school here that I ought to look into – Johns Hopkins – so she did. She asked them to send me an application, and I filled it out one night just before dark sitting in a bunker. I forget what I wrote but they told her later it was covered with red clay and mud and “not quite like any we have received before.” Anyway, I went to Hopkins and worked with some terrific people.

Why don't you teach history now?

There weren't many opportunities for Vietnam veterans when I finished my degree.

Would you rather be teaching?

I don't think I would. Times change, and history has changed and I'm not sure I'd be comfortable under the circumstances that prevail now. I prefer the independence of publishing.

Why is history still important to you if you're not teaching?

Because I've always loved it. I started reading history as a kid. The fact that I can't teach it in an academic setting doesn't mean I can't work with it in other venues. I still enjoy research and writing, and from time to time I get the opportunity to teach at places like the Hopkins Odyssey program. The students are generally adults of all ages, and they're really interested in

learning. Most want to fill gaps they missed in college or they're just plain interested in something. They're an absolute joy to talk to.

Do you think the academic historian is often successful relating to the general audience?

No, not often.

Why?

I think they're relating more to an academic culture. I was part of that culture briefly, and I sensed that somehow we as academics were failing to make a connection. Academics too often write for themselves and their peers and critics, and they teach in much the same way. They try to understand the bigger picture and make a contribution to historical thought while avoiding potshots from their critics. But frequently the general listener or reader wants answers to much simpler questions, and sometimes those simple questions lead to really interesting discoveries.

In the Civil War period, for example, academics might well discuss historiography, different interpretations, how the war came about and why it ended as it did and so on. Meanwhile, Ken Burns and those who watched his PBS series and who come to places like the Odyssey program want to know different things – what impelled the men who made Pickett's charge? What did they think as they came out of the woods on Seminary Ridge and started across that deadly valley? What sort of men were Civil War soldiers anyway, that they would walk into cannon fire knowing they were going to be blown apart? So now we have something called the new military history that looks at soldiers' lives and what it was like to be in a battle line. By extension we can then look at the society in which they lived.

Why are people still so fascinated by the Civil War?

History is a very colorful place to go. It's full of stories and places and experiences to live vicariously, and the Civil War is one of the greatest of them. I also think it has a tremendous appeal right now, to this generation of Americans. We look at that Civil War generation, what they did, what they sacrificed and suffered, and try to understand it. Theirs were simpler lives. They were deeply religious and looked to their duty nevermind the cost. We on the other hand are surrounded by — inundated by — material things until virtually everything in our lives has become trivial. I think people like to go back to that simpler time when a few things meant a great deal. Part of us still resides there.

Are you religious?

No.

Did studying the humanities have an effect on that?

The war in Vietnam had an effect on that.

You wrote a biography for your dissertation. Biography used to be a more popular form of history than it is now. Why is that?

All written history used to be more popular than it is now. At least people thought more highly of it. But bio-

graphy, though popular, was seldom as thoughtful or honest then as it is now. Biographers generally wrote flattering books about famous figures believing the books would sell, and they did. We see much the same thing today, but we also have books like Jean Baker's on Mary Todd Lincoln, and Kenneth Lynn's biography of Ernest Hemingway is incomparable. My dissertation, incidentally, was not in that league.

You're very candid. At least we think so around here. Does your candor, much like Mencken's, get you in trouble as it did him?

Yes.

Why?

Too many people employ fuzzy speech as a way of getting what they want, but I grew up in southeastern Pennsylvania — Pennsylvania Dutch country. If you ever want to spend an unpleasant afternoon, try finessing one of those farmers or factory hands. Up there, exposing pretention was an art and a high form of recreation — the highest after stock cars and bow hunting — and probably still is. My sweet, gentle aunts, for example, really relished a good old-fashioned mortification — the kind that results in stuttering. No one escaped. Our family get-togethers were not for the weak.

Kidding aside, they used language well, that is to say, crisply and to the point, and I learned from it. When I do that now, I tend to make some people uneasy, but that's not necessarily a bad thing. Additionally, I've got a very low b.s. threshold, and I'm congenitally tactless.

What's the most important thing you've learned studying the humanities?

Without question it's perspective. History is the study of change. Familiarity with what has gone before makes it easier to recognize when we — or our institutions or our society — are undergoing real changes and when we aren't. The apparent shocks and tremors we watch or read about daily level out.

I think a lot of people have gone through college taking history courses because it was a requirement. Whether they dozed through the classes or were taught badly doesn't matter. What does matter is that lately they've come to notice they missed something. History is enriching, it's entertaining, and it's invaluable for peace of mind and understanding.

Editor's note: The Sage of Baltimore's enduring love was his wife, Sara Haardt. Our sage and his "wife-to-be" — another doctor, Barbara — celebrate their twenty-fourth wedding anniversary this month.

Coming in February . . . Trains.

See you then!



I Resolve



A crusty H. L. Mencken often shocked and insulted his readers to force them to think. New insights on a more personal side of Mencken are our year-end gift to you.

It is appropriate to feature Mencken in our last magazine of 1994. In a lot of ways, the end of the year also forces us to think — to inventory our most personal concerns and dreams.

Year's end nudges us to reflect on what we've accomplished and learned in the past months. It prods us to examine and renew our most basic beliefs. It encourages us to dream and plan and hope for the months to come.

Actually, that's exactly what the humanities do for us — no matter the time of year. They help us put the past in perspective and enlighten our decisions about the future — for ourselves and for our nation.

We are enclosing a donation envelope if you would like to help us spread the humanities to even more Marylanders in 1995. Every dollar you give to the Council can be used to bring a matching dollar in federal funds to our state.

All of us at the Maryland Humanities Council wish you health and happiness and joy as this year ends and a new year begins.

Maryland

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